

APPENDIX
TO THE
CABINET-MAKER AND UPHOLSTERER'S
DRAWING-BOOK.

CONTAINING
A VARIETY OF ORIGINAL DESIGNS FOR HOUSEHOLD FURNI-
TURE, IN THE NEWEST AND MOST ELEGANT STYLE;

ALSO,
A NUMBER OF PLAIN AND USEFUL PIECES, SUITABLE EITHER FOR
TOWN OR COUNTRY ;

TOGETHER WITH A DESCRIPTION AND EXPLANATION TO EACH PIECE.

BY
THOMAS SHERATON,
CABINET-MAKER.

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1793.

[Entered at Stationers Hall.]

APPENDIX

TO THE

CABINET-MAKER AND UPHOLSTERER

DRAWING-BOOK

CONTAINING

A VARIETY OF ORIGINAL DESIGNS FOR HOUSEHOLD FURNITURE, IN THE NEWEST AND MOST ELEGANT STYLE;

ALSO

A NUMBER OF PLANS AND SECTIONS, SUITABLE EITHER FOR TOWN OR COUNTRY;

TOGETHER WITH A DESCRIPTION AND EXPLANATION OF EACH FIGURE.

THOMAS SHEPARD
CABINET-MAKER

LONDON:

PRINTED FOR THE AUTHOR, BY T. BARNES,

NO. 12, MARK LANE, AT THE SIGN OF THE "CROWN AND ANCHOR."

1827.

AND THE AUTHOR'S ADDRESS, LONDON, IS—

1827.

Entered at Stationers' Hall.

APPENDIX.

Of the Elliptic Bed. Plate I. of the Appendix.

As fancifulness seems most peculiar to the taste of females, I have therefore assigned the use of this bed for a single lady, though it will equally accommodate a single gentleman.

The elliptic shape of the frame of this bed contracts its width at each end considerably, on which account it will not admit of more than one person.

On the manufacturing part of it I would offer a few hints to assist the workman,—The frame of the bedstead should be glued up in wainscot three or four thickneses, with the jump-joints crossing each other, as in the method of gluing the frames of circular card-tables, which some use. For which purpose, draw the full size of the ellipsis upon a board, and make the diameters each way, by which one quarter will be

found. A thin mould must then be made to agree with the quarter of the ellipsis, which will serve for cutting out the whole by, when different portions of it is so taken as to form crossing-joints. The frame being thus made an entire ellipsis, as Fig. A, in Plate XXX. it is proposed to half-lap the pillars into the frame, and to have a stretching rail at each end to tenon in opposite to each pillar; into which stretcher the screws are to work which fix the pillars to the frame, as shewn at *a, b, c, d*, in Fig. A. The workman will easily see that the frame made in this manner will not be defective in strength, nor inconvenient to move from one room to another.

The stuffed head-boards at each end are framed separate, and grooved into the pillars, with a tenon in their center to slip into the bed-frame, which can be easily done when the pillars are screwing to.

The first tester which fixes on the pillars, should form an entire ellipsis to suit the frame, and must be glued up in two thicknesses of good deal or wainscot; to the edge of which should be glued two thicknesses of clean soft mahogany, of which to work the cornice, as expressed by Figure B, in Plate XXX.

The

The second, or false tester, is that to which the ribs of the dome part are fixed, as *e* in Fig. B; and *f* is an architrave which is bent round the inside of the first tester, and rises so high above it as to receive nearly the thickness of the false tester; so that the architrave is a guide to the whole dome, and is sufficient of itself to keep it firm in its place.

With respect to the dome, it will be best to make it in two parts. The cove part separate, and the round or spherical part separate. This can easily be done, by repeating the same operations as were necessary for fixing and managing the cove part; for it must be observed, that there is a light cornice or moulding where the circular part of the top begins, and which fixes on a tester in the same manner as the other. To the under side of this cornice is the drapery, which hangs in the cove, tacked all round, as is the valence to the under cornice. The curtains are drawn up by pulleys fixed in the under tester, and thus forms a drapery, by being tied to the pillars with cords.

The circular part of the top is intended to be pannelled out in gilt mouldings, which cannot fail of producing a fine effect, particularly so if the furniture and covering of the dome be light blue. The foliage ornament that runs round the under cornice may be made either of composition metal, or it may be cut in

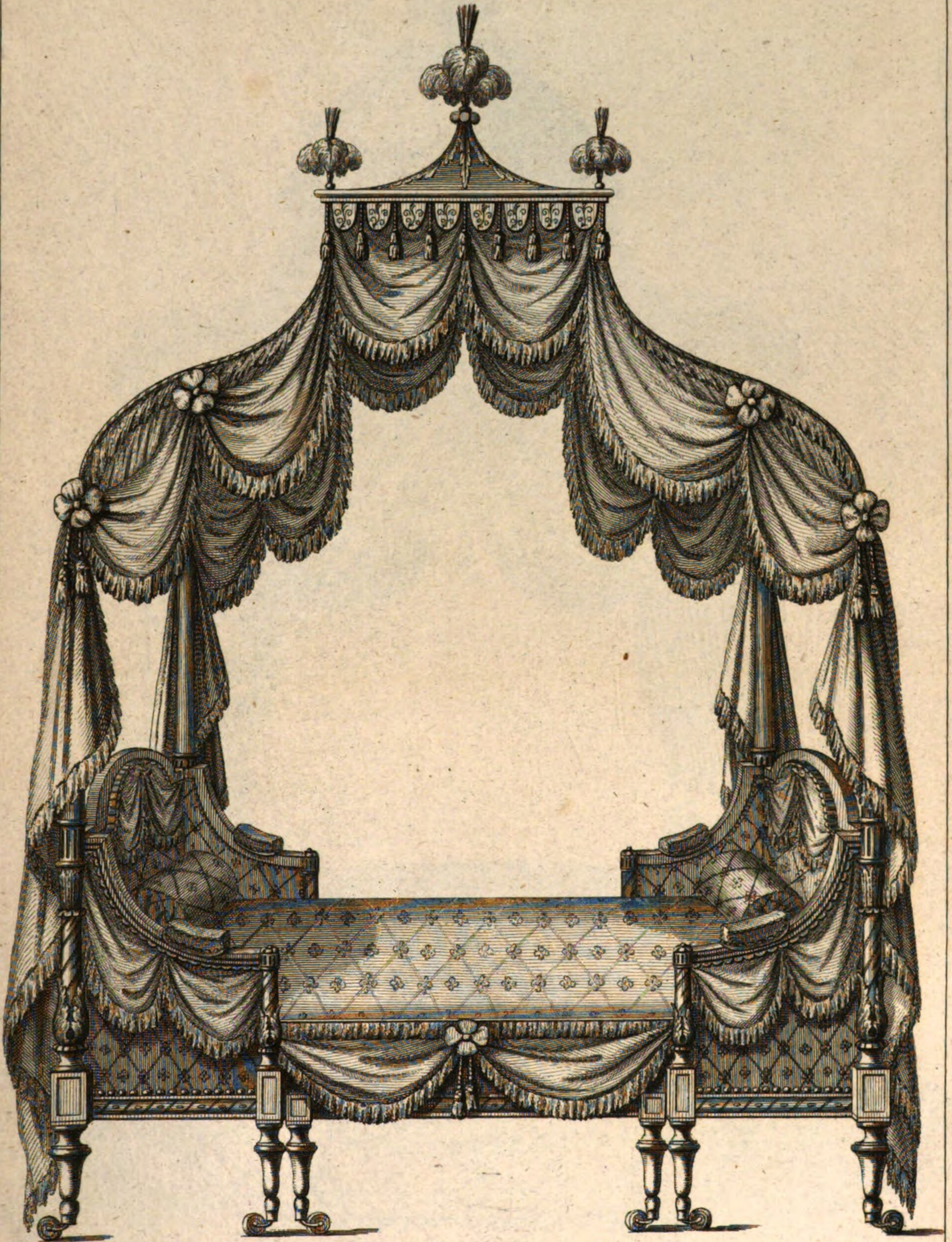
B

wood,

wood, and fixed on wire, in the same manner as the tops of ornamented glasses are managed.

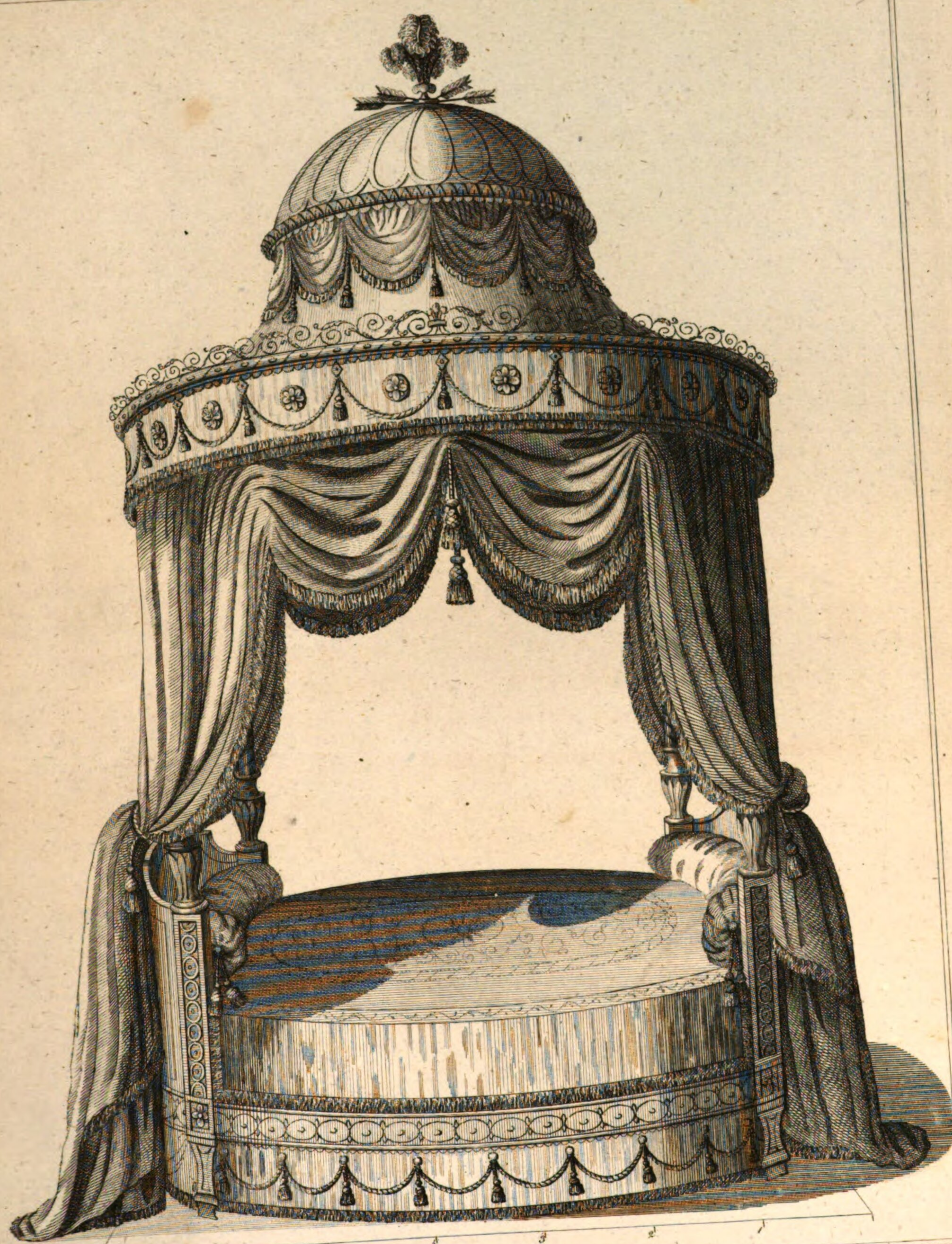
Of the Duchesse.

THE French have what they term duchesse beds, whence I suppose we have derived our ideas of a duchesse. What is sometimes named a duchesse amongst us, is merely two barjier chairs fastened to a stool in the middle; sometimes, indeed, we add a flight tester and covering, but even this is very different from theirs. The French duchesse beds are more stately. The tester is full and fixed to the wall, with drapery hanging down to the bedding and floor. The head part is formed something like the back of a chair; at the foot there are short stump pillars; and the whole frame of the bed being detached from the tester, may be moved to any part to loll upon. The duchesse which is here given, is intended to answer three different purposes. The ends, when detached from the middle stool, may serve as small sofas. When they are connected together without the tester, and a squab or cushion made to fit over the whole, it will then serve to rest or loll upon. When it is used as a bed, four short pillars are screwed to each back foot, and a straight lath extends across from pillar to pillar at each end. From these pillars are fixed the sweep iron rods which form the tester, and which support the



AN ELIPTIC BED FOR A SINGLE LADY

pl. 1.

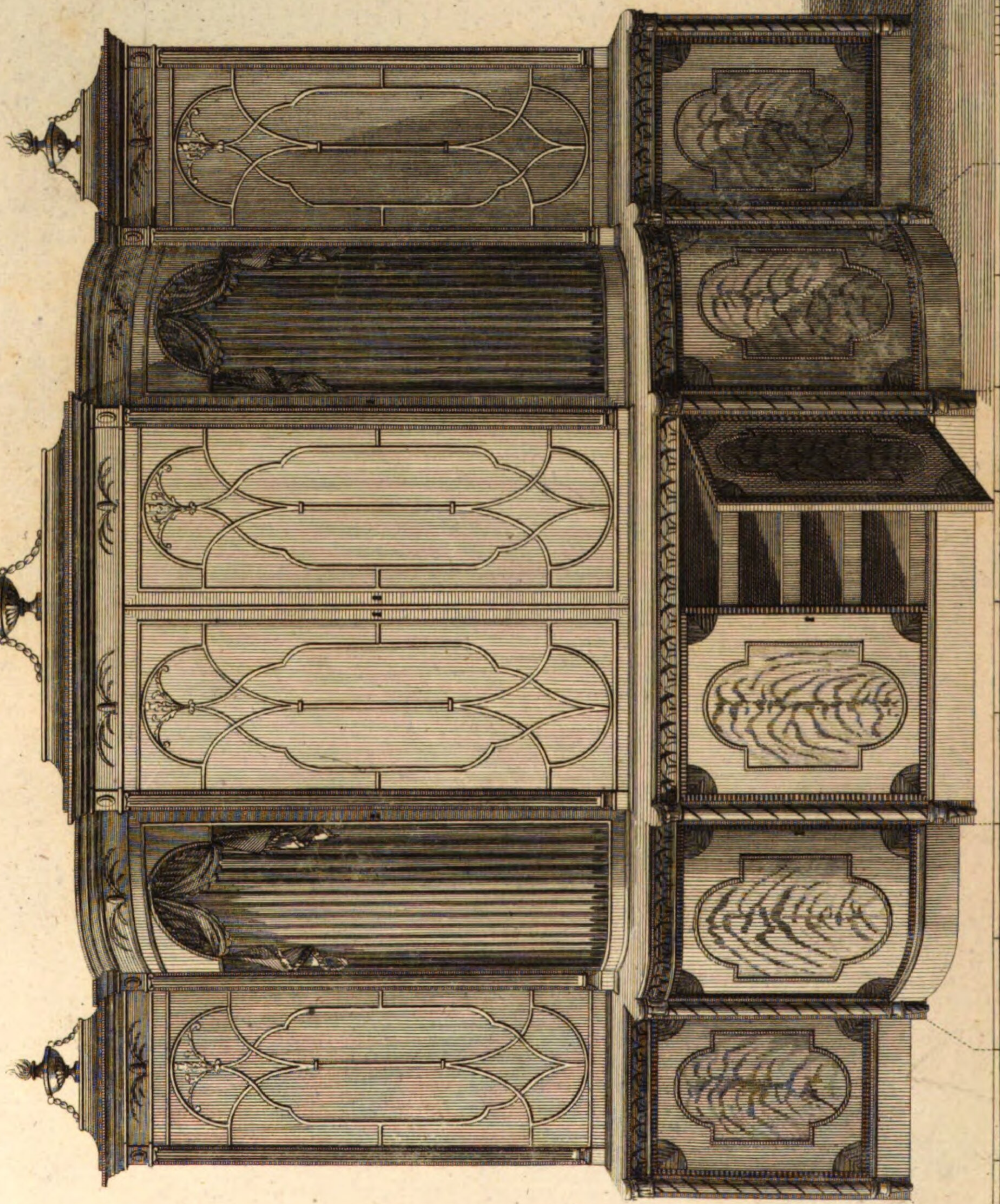


T. Sheraton. del.

Published as the Act directs by T. Sheraton Mar. 1. 1793.

G. Terry. Sculp.

LIBRARY CASE



the drapery and covering which is thrown over the whole. The little dome or top is made separate and entire of itself, with the cornice mitered round, and the tassels fixed to it as shewn in the design, and the whole is placed loose on without any fastenings.

They are made narrow, between two and three feet wide, and seldom above it. Every thing is made exceeding light about the tester. The stool is fixed to each chair with straps and buttons, and the whole thus finished makes a pleasing appearance.

Of the Library Case. Plate III. of the Appendix.

THE elliptic breaks of this bookcase will produce a good effect in the whole.

The doors in the upper part are intended to have fluted green silk behind, and a drapery at top.

The pilasters are supposed to be glued to the stile of the door, and are hinged as in common.

The lower middle part contains clothes-press shelves, and every other part may be fitted up for books; or the lower elliptic

tic breaks may be formed into a nest of drawers, as there is depth enough.

The half columns on the lower doors are glued to the stile, and the doors hinged as in common; but for the sake of shewing the design to advantage, the open door is drawn as if the columns were separate.

The young workman should observe, that the whole is to be made in six carcases, and screwed together, and then the plinth should be made to fit it, of one entire frame, and screwed down on to the carcases; as also is the cornice and its freeze.

Of the Pier Tables. Plate IV.

As pier tables are merely for ornament under a glass, they are generally made very light, and the style of finishing them is rich and elegant. Sometimes the tops are solid marble, but most commonly veneered in rich satin, or other valuable wood, with a cross-band on the outside, a border about two inches richly japanned, and a narrow cross band beyond it, to go all round. The frames are commonly gold, or white and burnished gold. Stretching-rails have of late been introduced to these
 5 tables,

PIER TABLES

pl. 4.



Feet

G. Terry Sculp.

T. Sheraton del.

Published by T. Sheraton. March. 27. 1793.

tables, and it must be owned that it is with good effect, as they take off the long appearance of the legs, and make the under part appear more furnished; besides they afford an opportunity of fixing a vase or basket of flowers, which, with their reflection when there is a glass behind, produce a brilliant appearance.

Some, in place of a stretcher, have a thin marble shelf, with a brass rim round it, supported by a light frame; in which case the top ought to be of marble also.

Of the Library Steps and Table. Plate V.

THIS design was taken from steps that have been made by Mr. Campbell, Upholsterer to the Prince of Wales. They were first made for the King, and highly approved of by him, as every way answering the intended purpose. There are other kinds of library steps which I have seen, made by other persons, but, in my opinion, these must have the decided preference, both as to simplicity and firmness when they are set up. The steps may be put up in half a minute, and the whole may be taken down and enclosed within the table frame in about the same time. The table, when enclosed, serves as a library table, and has a rising flap, supported by a horse, to write on. The

size of the table is three feet ten inches long, thirty-three inches high, and two feet one inch in width. When the steps are out they rise thirty-three inches perpendicular from the top of the table frame, and the whole height of the last step is five feet five perpendicular from the ground. The perpendicular height of the hand-rail is three feet one inch above the last step; and observe, that on *g*, which is iron, is fixed a small flap on which a book may rest, so that a gentleman, when he is looking at any book in his library, may note down a passage from it without the trouble of going down again. The method of folding the whole up is as follows:

The triangular iron bracket *g* is unlocked by a catch which keeps it firm to the hand-rail, and the desk-flap fixed to it being turned over to the inside, the whole comes forward, and lies level upon the upper steps. The standard *b* may then be raised out of its socket, and, having a joint at the top, it turns up to *d*, as shewn by the dotted curve line. The short standard *d e* is then, by relieving a spring, pressed down below the edge of the table-top; and the hand-rail and standard *b* having been folded together, as mentioned before, they both rest on the iron socket fastened to the front edge of the upper steps. Next, the horse *o* is folded by the side of the upper steps, and then both they and the horse fall down within the table frame; and it must be observed, that in folding

ing

ing down the steps, the hand-rail and standard, which rested for a while on the socket fastened to the front of the steps, fall into another socket of the same kind fastened to the under side of the table top, where they remain, and fall within the table frame when the top is folded down. Lastly, the lower steps *a* are turned up to a horizontal position, and being hinged to a slider which runs in a groove, the whole slips in as a drawer, and is enclosed by the flap *p*, which turns up and appears as the front of a drawer.

Of the Drawing-Room Chairs. Plate VI.

THE frame of the right-hand chair is intended to be finished in burnished gold, and the seat and back covered with printed silk.

In the front rail is a tablet, with a little carving in its panel. The legs and stumps have twisted flutes and fillets, done in the turning, which produce a good effect in the gold.

The chair on the left may be finished in japan painting, interspersed with a little gilding in different parts of the banister, which has a lively effect. The covering of the seat is of printed
chintz,

chintz, which may now be had of various patterns on purpose for chair-seats, together with borders to suit them.

Of the Bidet Dressing-Table, and Night-Table Basin-Stand.

Plate VII.

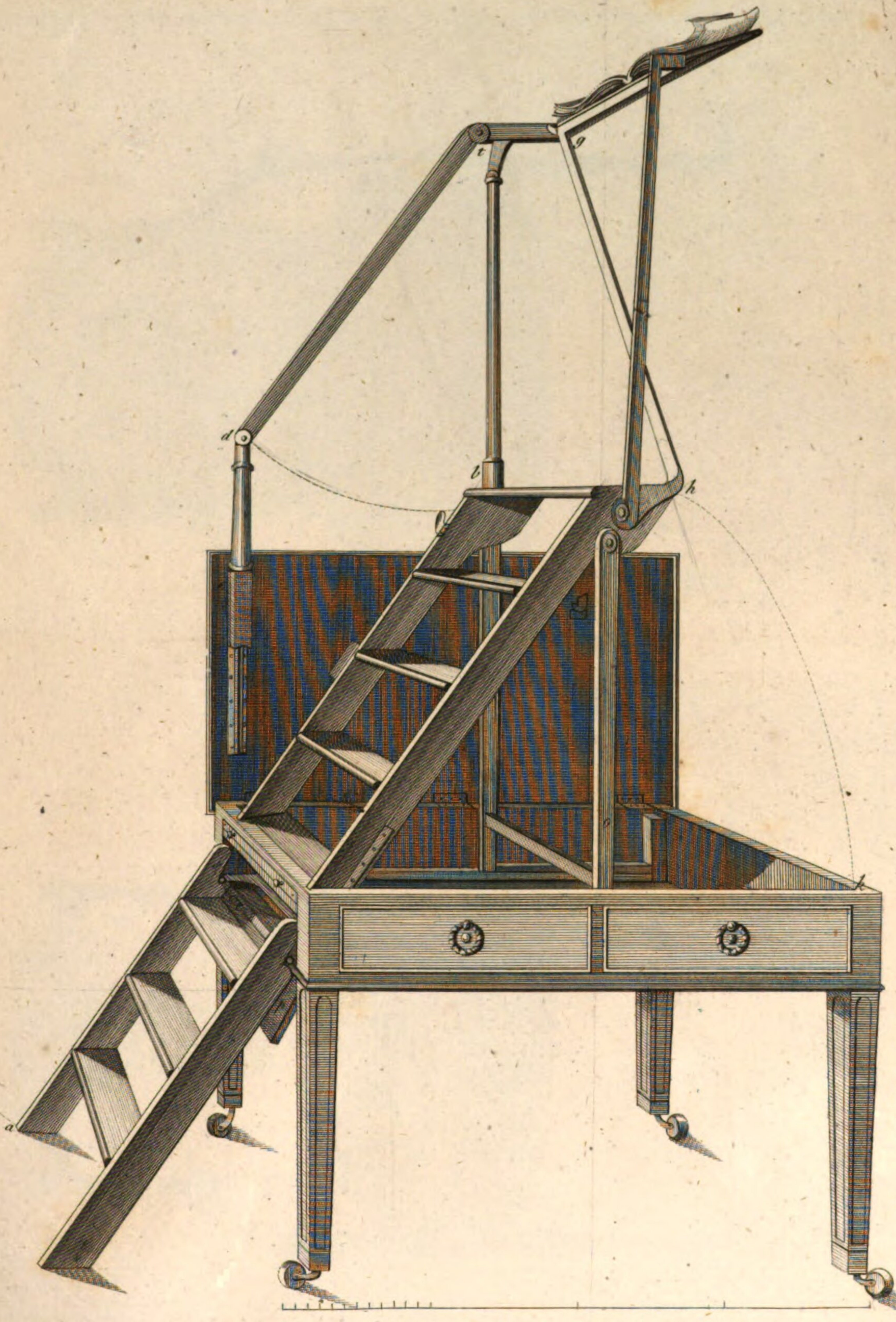
THE dressing-table has a real drawer under the cupboard part, and the rest are sham.

The right-hand cupboard door opens by a spring-catch communicated to the patera handle in the center. The water-bottle is supported by a round box, made of very thin wood, glued and canvassed over to strengthen it, and fixed to the top.

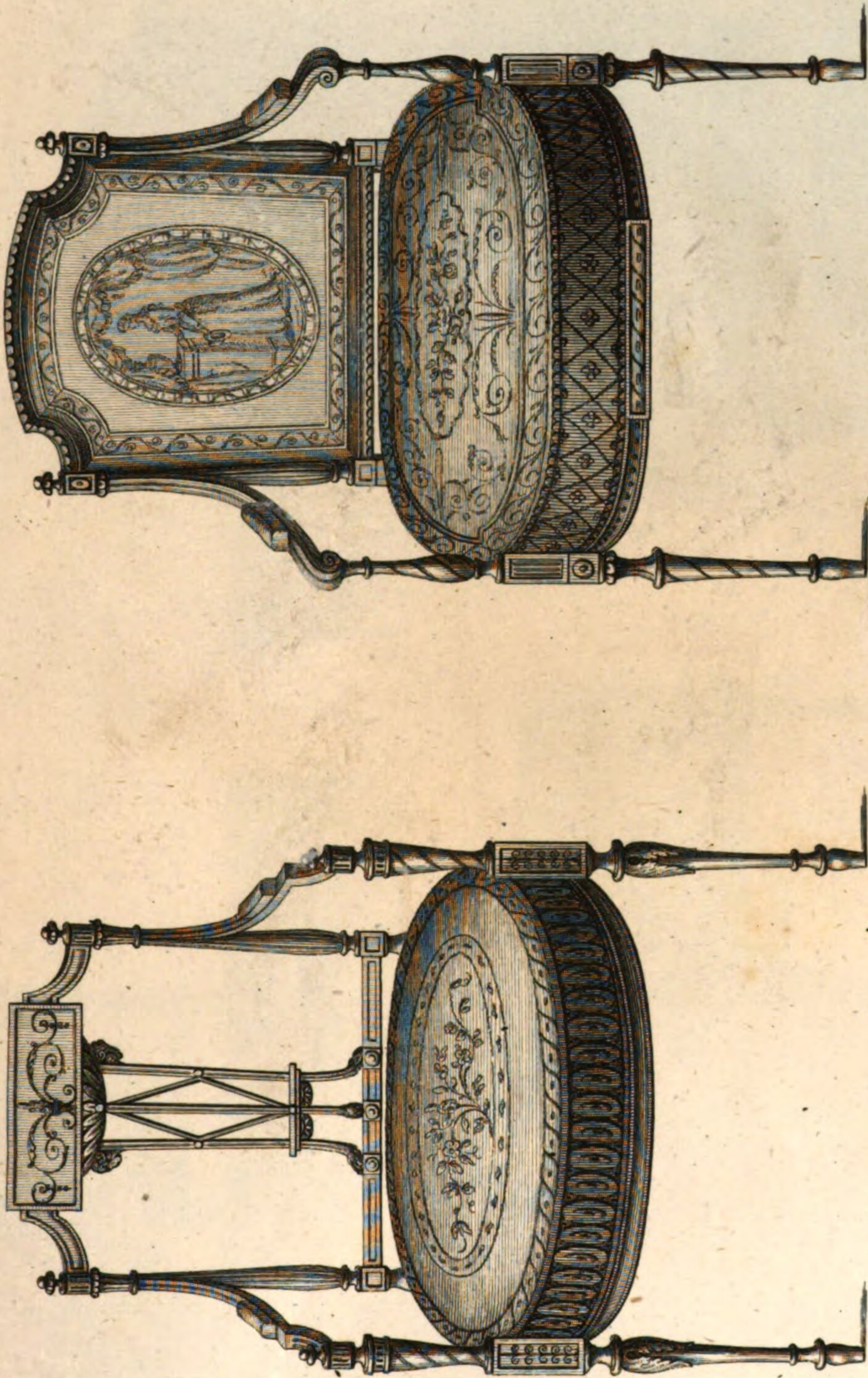
The bidet legs turn up with a joint. The design shews only legs at one end, but the other legs are supposed to be folded up till the whole is taken out; and when used, the legs are kept to their place by iron hooks and eyes.

The scale shews the size of the front, and its depth from front to back is sixteen inches and a half. The frame, to which the glass is hinged, is fourteen inches in width.

The night-table requires no explanation, and I shall only observe, that the covers with rings on them are meant for



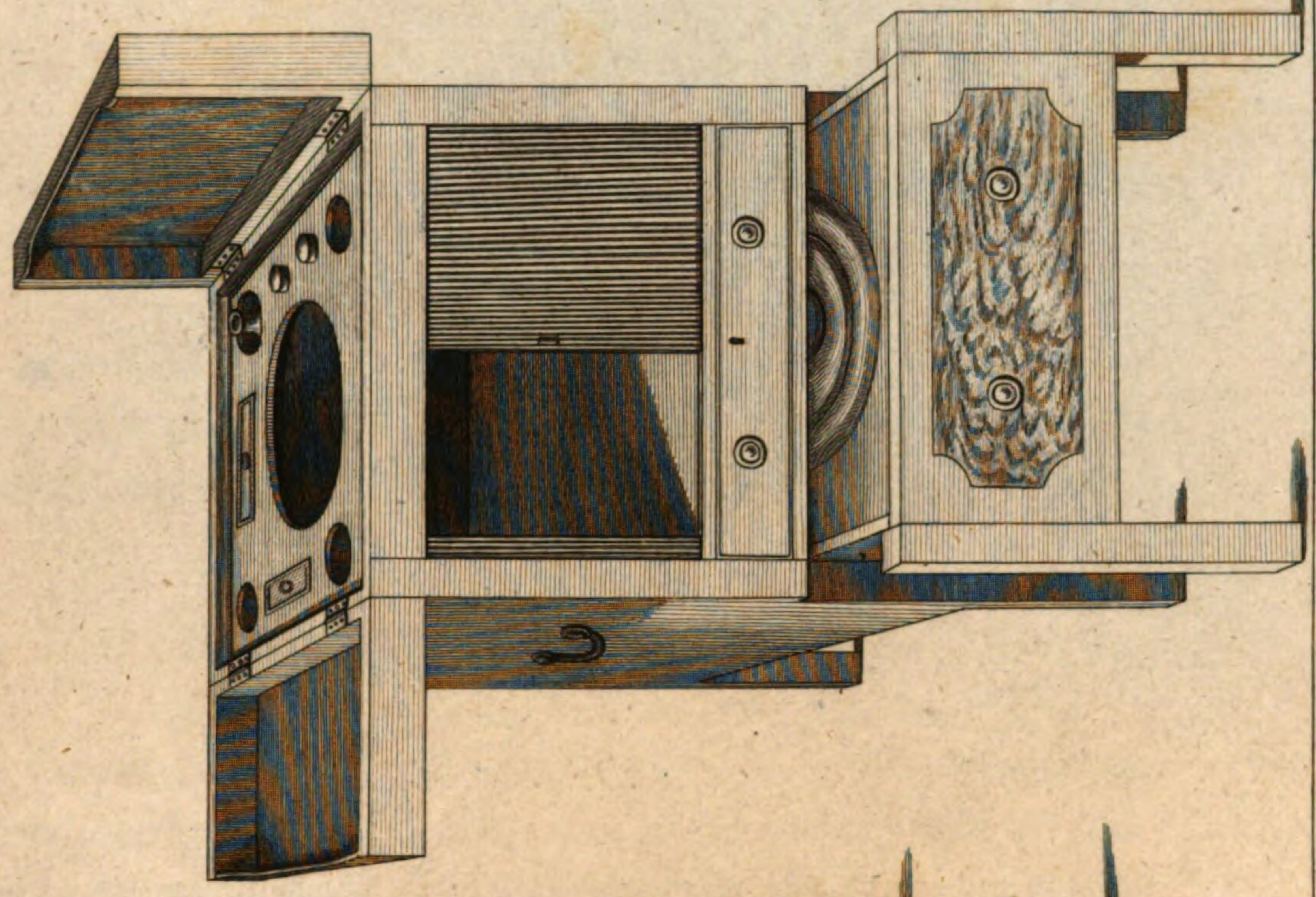
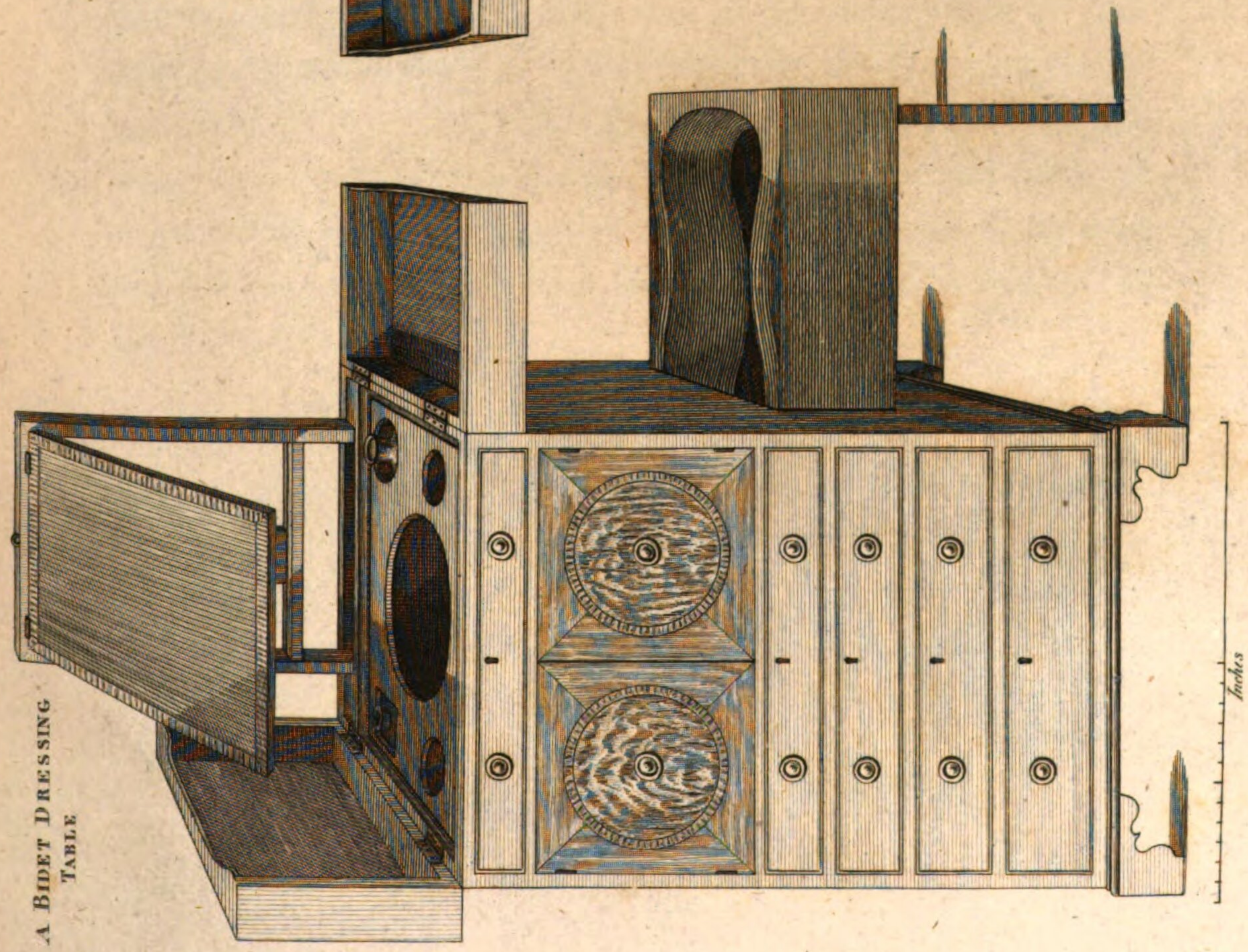
DRAWING ROOM CHAIRS



Inches

A BIDET DRESSING
TABLE

A NIGHT-TABLE BASON-STAND



Inches

T. Sheraton. Del.

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J. Caldwell Sculp.

a tooth-brush, and the ivory boxes on the right for tooth-powder.

The scale for the dressing-table shews the size of the night-table, applied to the front, and its depth from front to back is eighteen inches.

Of the Wardrobe. Plate VIII.

THE upper middle-part contains six or seven clothes-prefs shelves, generally made about six, or six inches and an half deep, with green baize tacked to the inside of the front to cover the clothes with. The lower part consists of real drawers. The wings have each of them arms, to hang clothes on, made of beech, with a swivel in their center, which slips on to an iron rod fixed by plates screwed on to each side of the wings, as expressed in the design.

The whole is made in four separate carcasses. The wings by themselves, and the upper and lower middle parts separate.

The plinth is made all in one frame, and likewise the cornice with its freeze, and being screwed to each carcass, the whole is kept firm.

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Observe,

Observe, that in the wings a bead is put up for the doors to fall against when they are shut to; by which means are cleared the knuckles of the hinges on the doors of the middle part.

It should also be observed, that as the furbace cannot go round the out ends of each wing on account of opening the doors, the moulding is returned against the front of each door.

The furbace on the middle part returns, and stops against the inner end of the wing; and the edge of the door of each wing, with the furbace which is on them, are scribed on to the aforefaid return, which then appears as an internal miter, and gives place to the opening of the door.

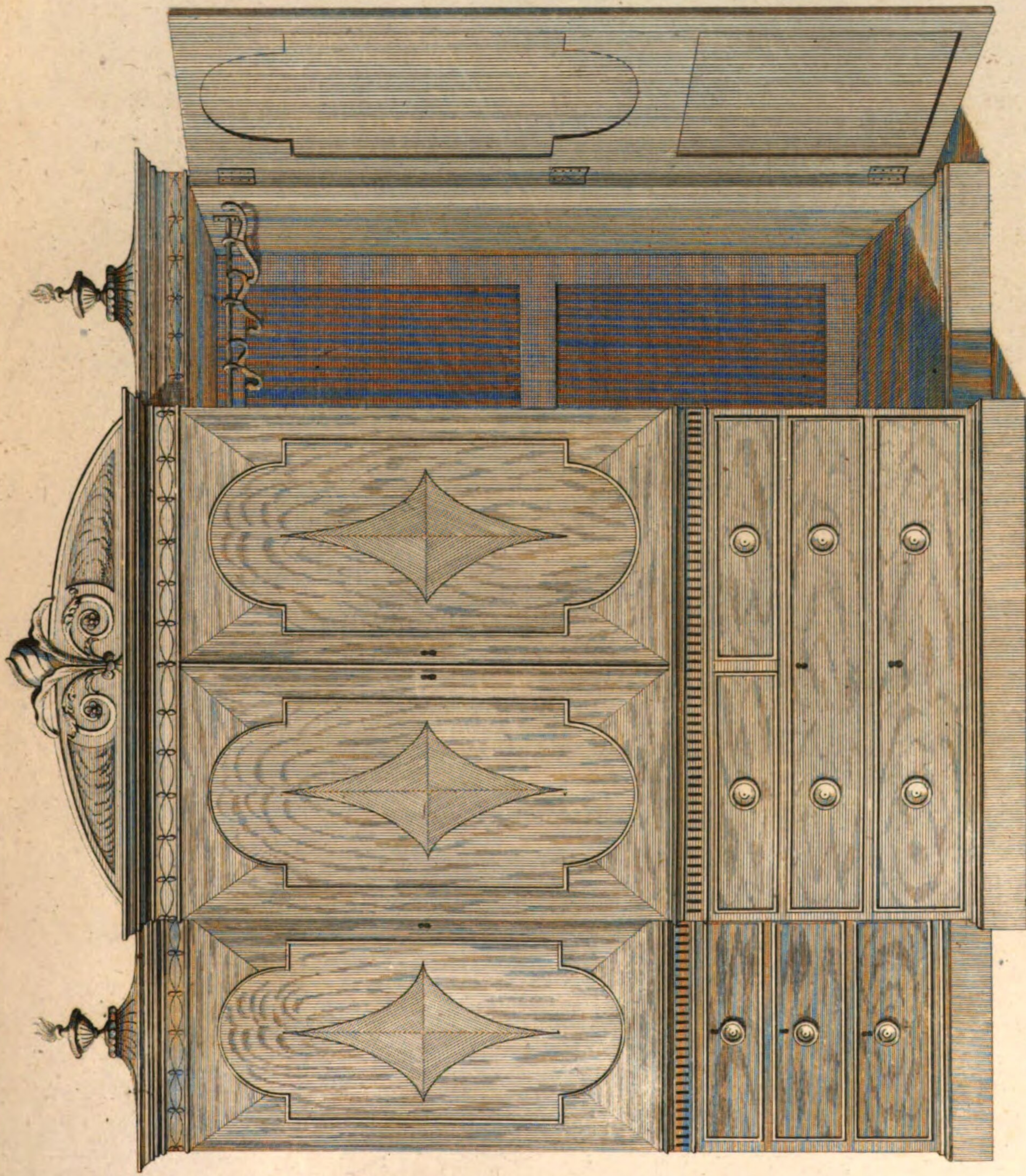
The scale, applied to the middle part, gives its height and length. The wings are two feet, and sixteen or seventeen inches deep; and the depth of the middle part about twenty-three inches.

Of the Bed. Plate IX.

THIS design requires no explanation, except that which relates to the tester. The cove of the tester is to be formed by
4 ribs;

A WARDROBE.

148



ribs; one at each miter, and other short ones joined to them, with the rest about five inches apart from each other. At the upper part of the cove is a square tester into which the ribs are fixed. On the edge of this tester, which is made very light, is fixed a small moulding mitered all round. The cove being formed, the ribs may be covered with strong board-paper, both inside and out, which may either be japanned to match the furniture, or it may be covered with the furniture itself. The circular part above the cove is nothing more than a straight board fixed on to the upper tester. For the sake of easy conveyance, the cove may be made in four parts, mitring at each corner, and the ornament intended to be at each miter on the outside running entirely up to the feathers, will hide the joint.

The swags of silk line that appear on the drapery should be fastened to the back part of the cornice, in order that they may hang easy. The pillars are to be japanned. The pannel that hides the screws is made to slip into a groove at the bottom, and when raised up a little from their place, can be taken away to come at the screws. The valence and drapery both together slip on to a lath as in common.

Of the Sofa and Conversation Chairs. Plate X.

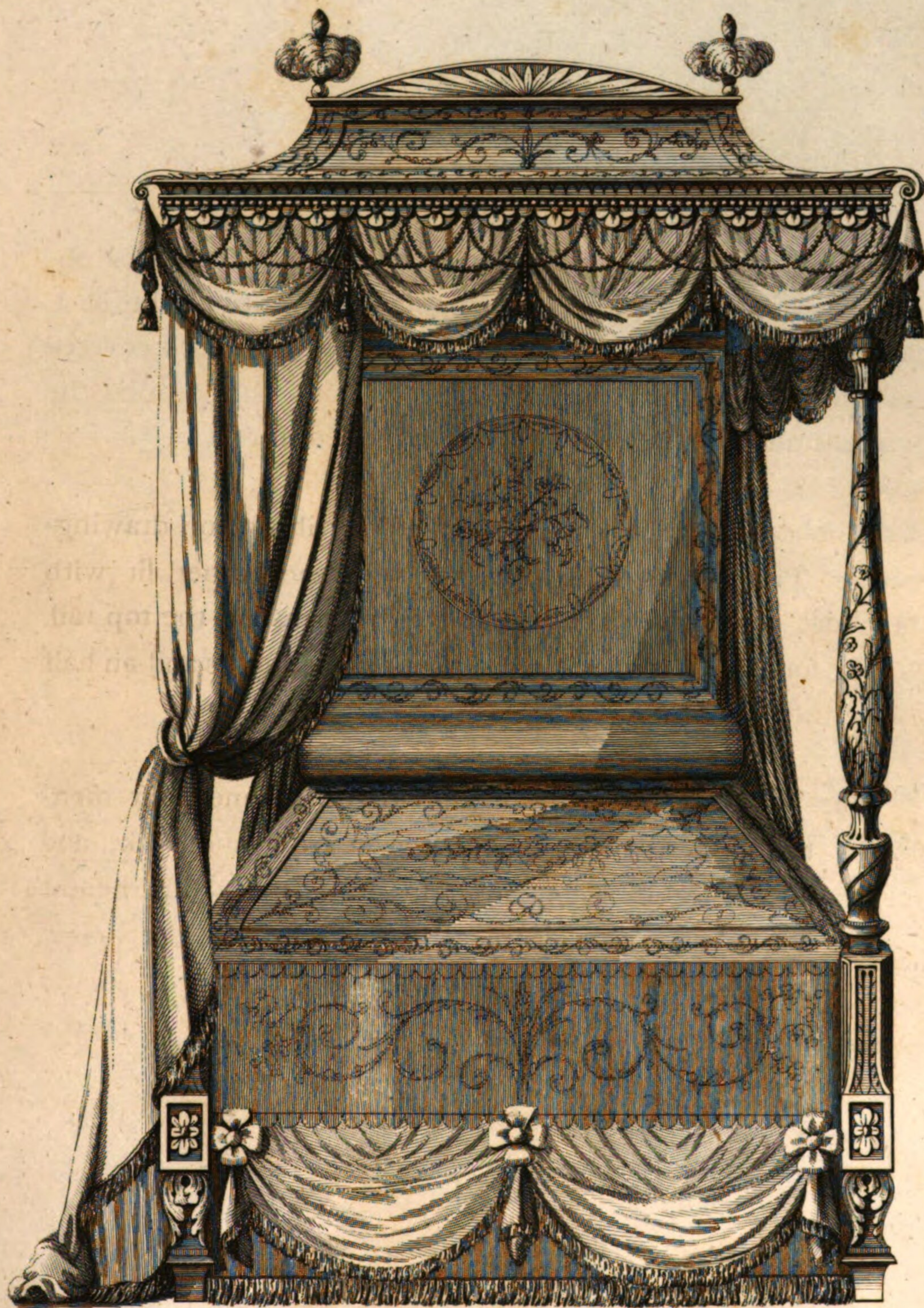
WITH respect to this sofa, all that is necessary to be observed is, that in the space between the divisions of the back part, it is meant that there should be a ground-work covered with filk, to suit the rest of the sofa. Against this ground the two columns and the ornament are supposed to rest.

The conversation chairs are used in library or drawing-rooms. The parties who converse with each other sit with their legs across the seat, and rest their arms on the top rail, which, for this purpose, is made about three inches and an half wide, stuffed and covered.

For the convenience of sitting in the manner just mentioned, the chair is made long between front and back, and very narrow at the back and front in proportion. The height of the chair to the stuffing is three feet; at the back ten inches, spreading out in width to the top rail, which is twenty inches in length. The front is sixteen inches, and the height of the seat as in common.

A DESIGN for A BED.

Pl. 9.



1 2 feet 3 4

T. Sheraton del.

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Barlow sculp.

Of the Card Tables. Plate XI.

ON these tables it is scarcely necessary to say any thing, especially as the quarter plans shew how they must be framed; and therefore I shall only observe, that the ornaments may be japanned on the frames and carved in the legs. As to the method of managing the tops, I take it to be the best to rip up dry deal, or faulty mahogany, into four inch widths, and joint them up. It matters not whether the pieces are whole lengths provided the jump-joints be crossed. Some tongue the jump-joints for strength.

After the tops are dry, hard mahogany is tongued into the ends of the deal, then slips are glued on the front and back, that the whole may appear solid mahogany, if a moulding is to be worked on the edge; but if the edge be cross-banded there is in this case no need for tonguing in mahogany.

Of the Library Table with a Writing Drawer. Plate XII.

THIS table is intended either to fit or stand and write at. The height of the secretary-drawer is adjusted for sitting, and

E

the

the top of the table is high enough to stand and write on, especially if the middle top be raised by a horse, as shewn in the design. This table will also prove very useful to draw on; for when the middle part is up for drawing upon, there remains sufficient room at each end of the table on which to place the necessary implements for drawing; besides, the drawers at each end may be fitted up to hold colours of various kinds; I mean the two upper ones, for there are drawers quite down to the plinth. The drawers under the secretary will hold the large sheets of drawing-paper, together with the tee squares; and as it will not be necessary to make the drawers under the secretary the entire width of the table, the opposite front, being made sham to have the same appearance, the whole of it may be hinged at bottom and locked at the top, and the inside will allow depth for books. This sham front being a considerable width, it would hazard the hinges to let it rest wholly on them when turned down, and therefore there should be iron rule-joints at each end as stays.

To these conveniences there are also four cupboards enclosed with doors, as shewn in the design; and the whole finished in this manner, I venture to affirm, will prove as useful a table as has ever been devised or published.

In respect to the manufacturing part, it will be best to make it in two parts. The upper part containing the secretary, and two drawers at each end; and the lower part, four drawers under the secretary, a book-case behind, and four drawers at each end, the lowermost of which is shewn in the design. The top should be framed of inch and quarter wainscot (as described in page 373), containing a well for the desk part, which may be made to rise on the front as well as at the back, by forming a double horse; but in this design it is only intended to rise at the back by a single horse, and hinged to the cross-band at the front.

The cupboard doors may either be framed and pannelled, or glued up to their sweep in narrow slips of inch mahogany, and clamped; not by tonguing, but by a square joint, and pins driven through the clamps.

The management of the circular base-moulding and plinth may be learned in page 375.

Of the Fire Screens. Plate XIII.

THE lyre screen is constructed upon an entire new plan, it being designed to turn upon a swivel, which fixes to the vase
 7 and

and passes through the bottom rail, so that the screen may be turned to any position without moving the stand.

The screen part, which rises between the standards or pillars, is suspended by a weight in the tassels, which are communicated to the screen by a line passing through the pillars and over a pulley fixed to their top.

There must be a dovetail groove in each standard, and the screen made to fit into these; so that the standards may keep their proper place, and not fly open at the top.

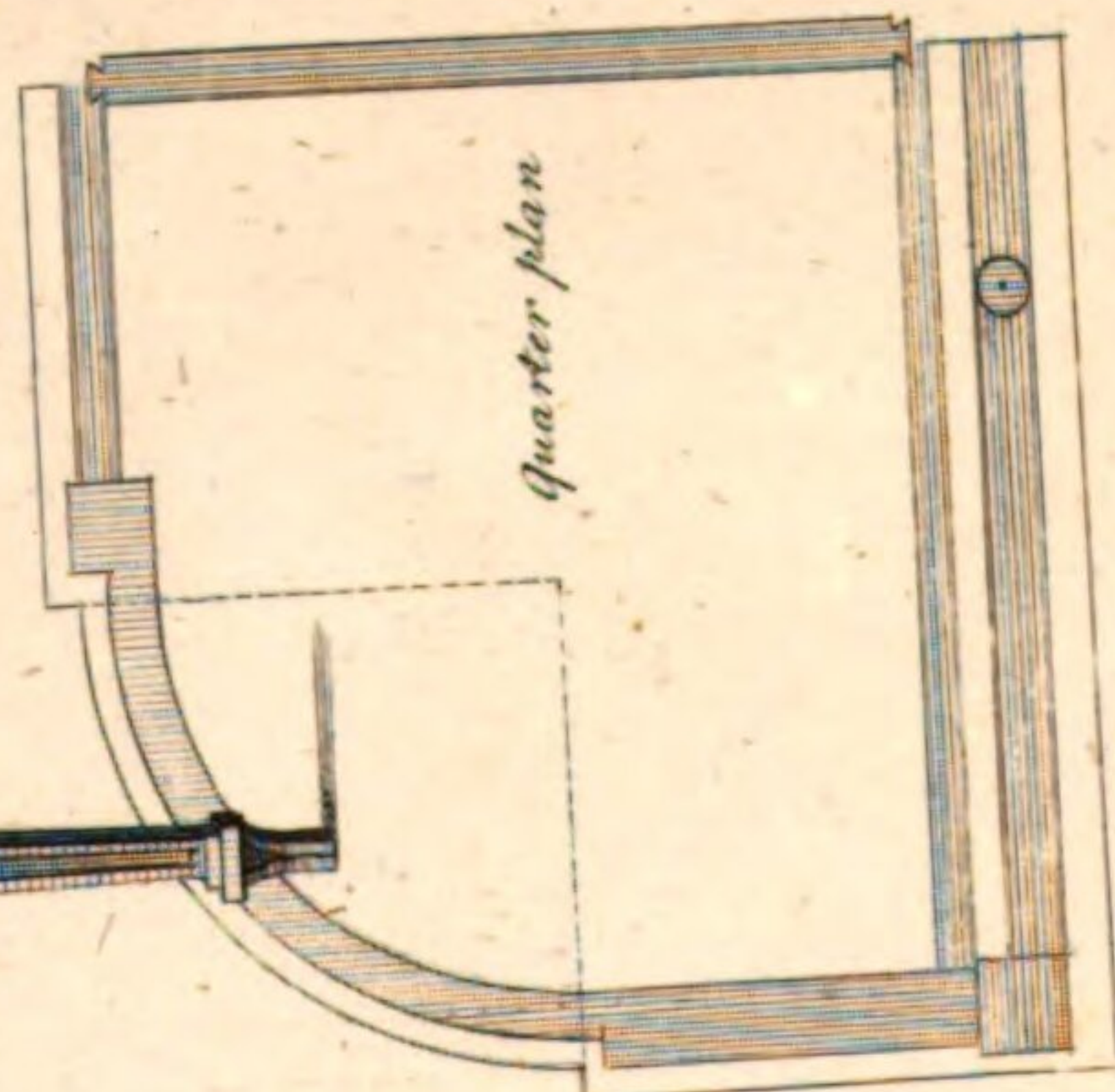
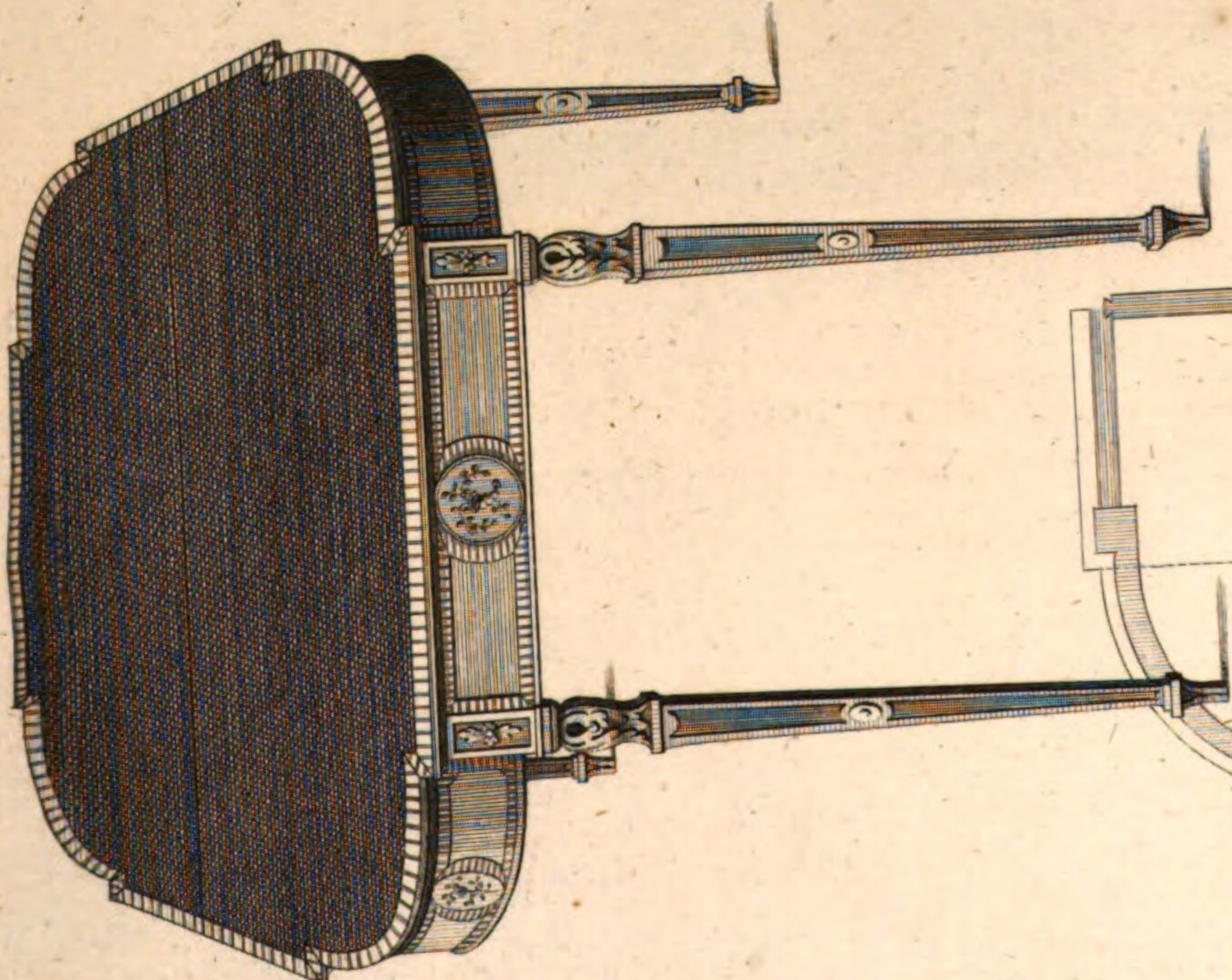
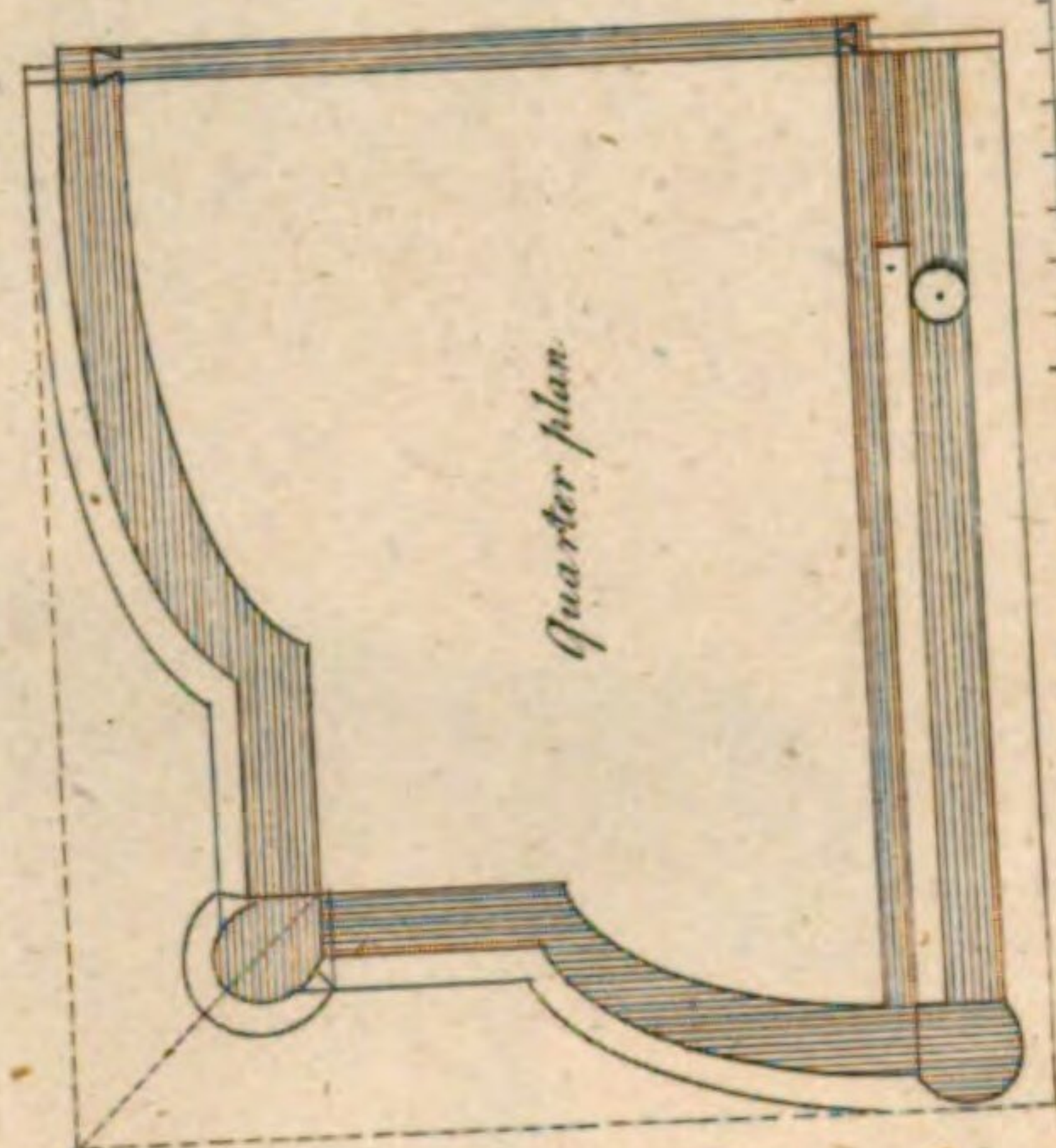
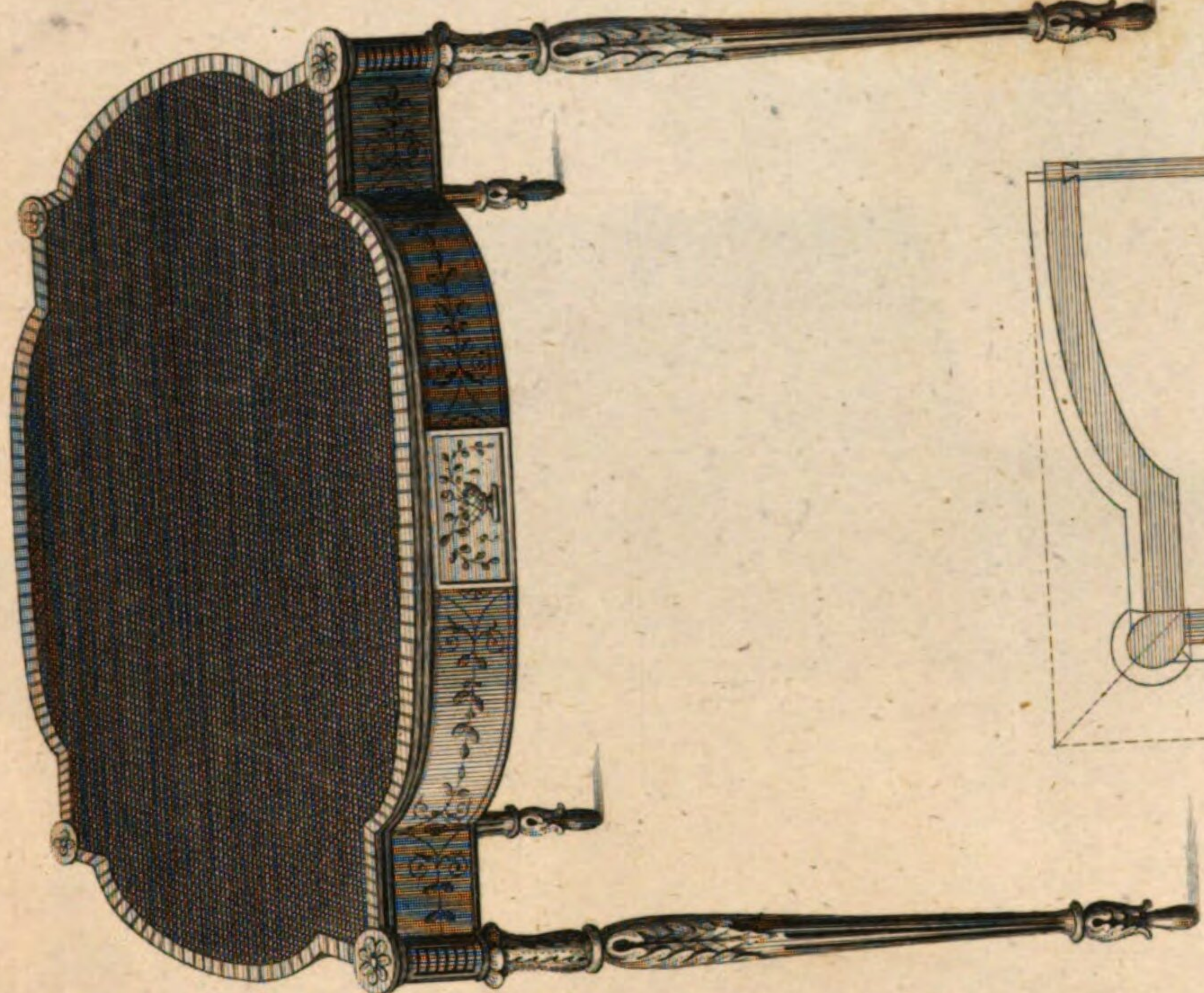
Observe, that the ornament on the tops of the pillars or standards rise up with the screen, being fixed to it, and detached from the pillars.

It is intended that the lyre ornament be carved in bas relief, gilt and burnished; which, when planted on to a blue silk or satin ground, cannot fail to produce a fine effect.

The other screen being common, needs no explanation, only that it is suspended by little springs fixed in the dovetail grooves of the standards.

CARD TABLES

Pl. 44

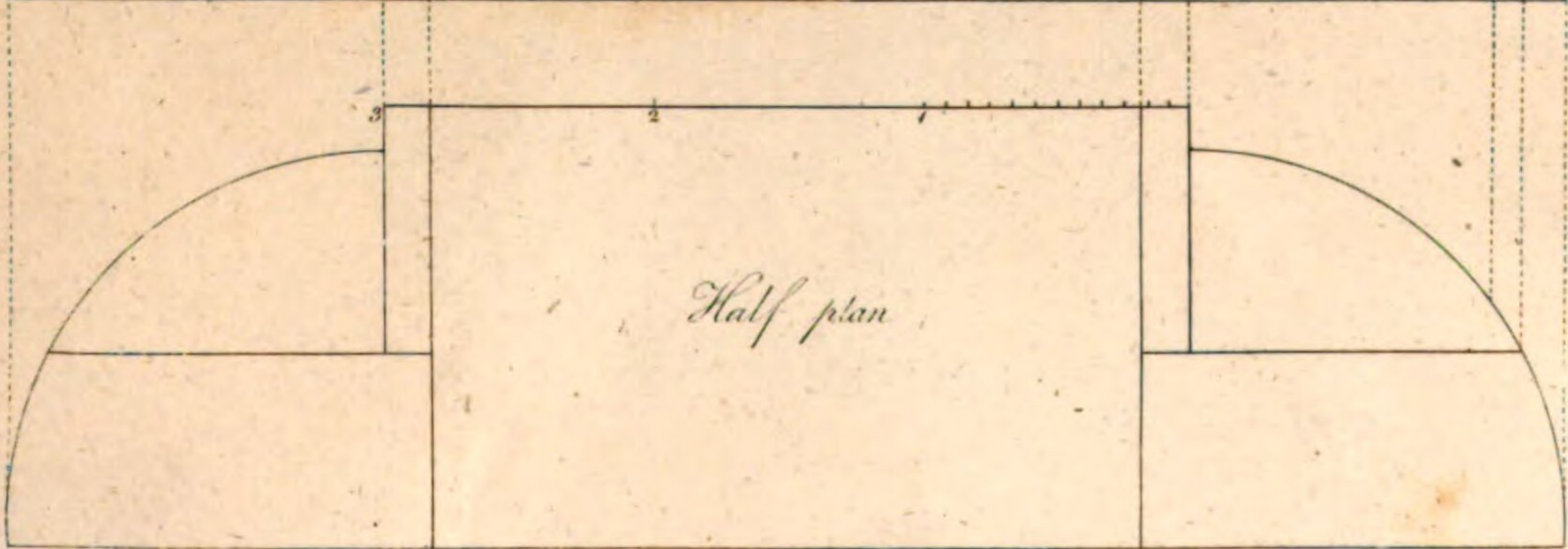
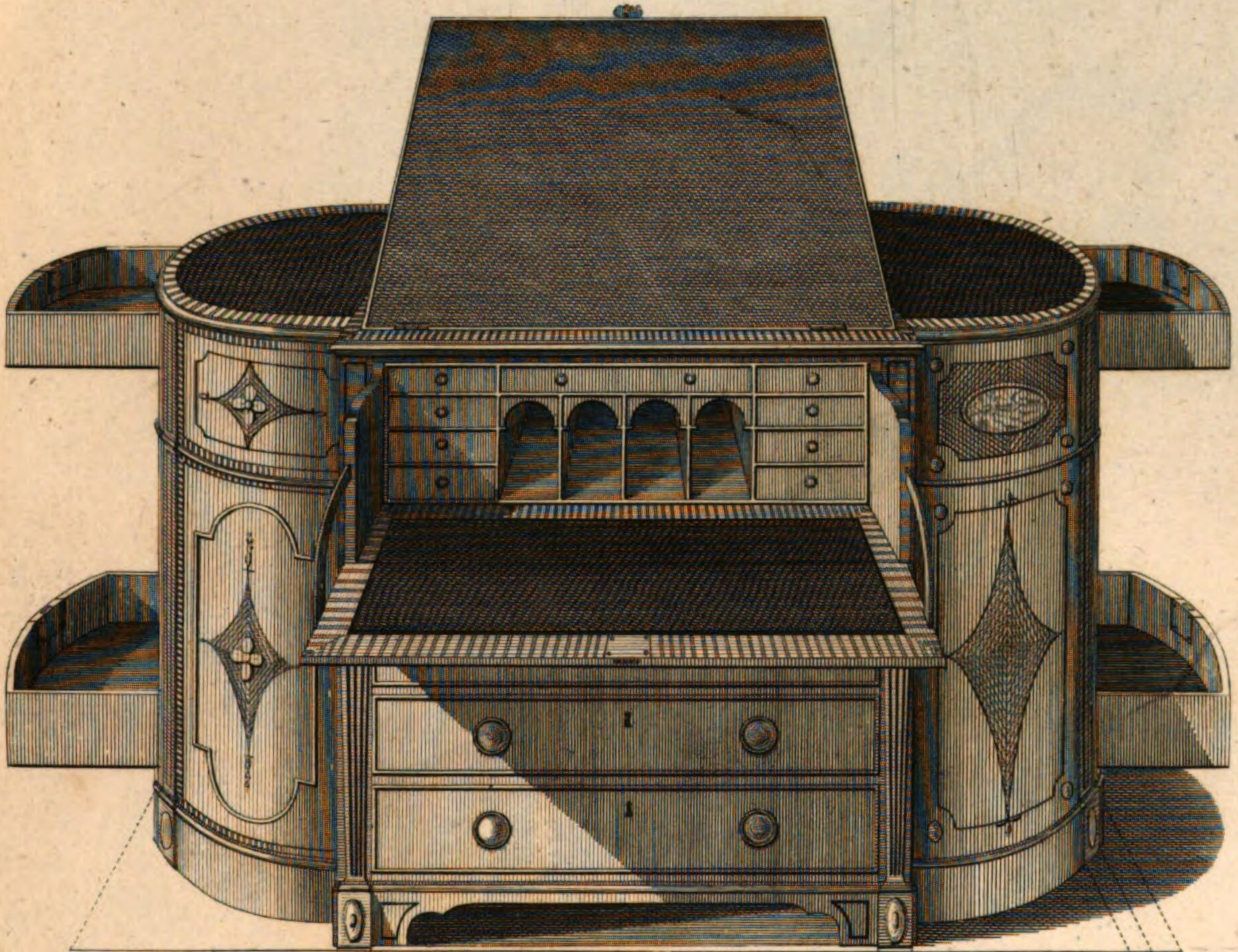


G. Terry Sculp.

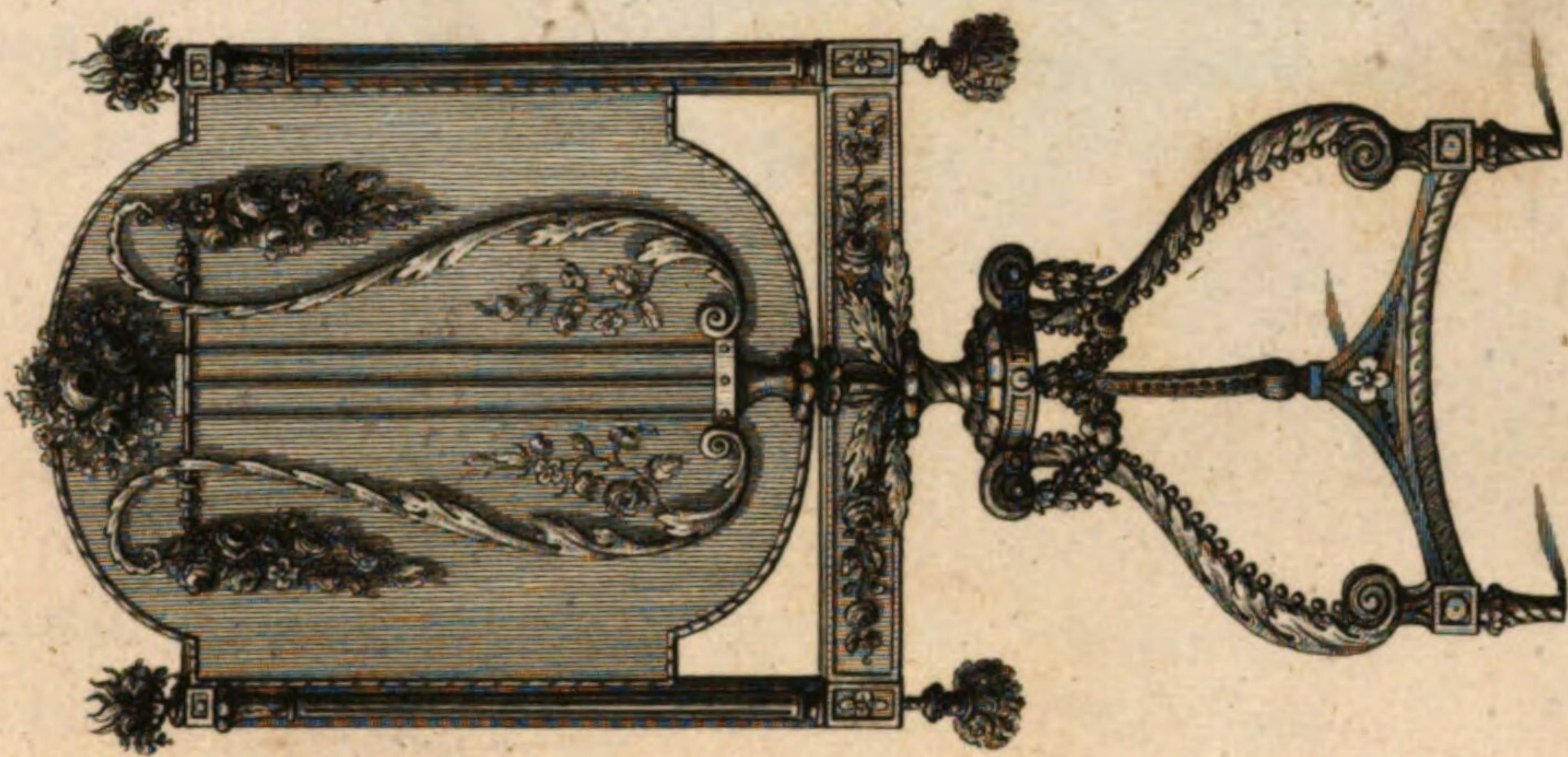
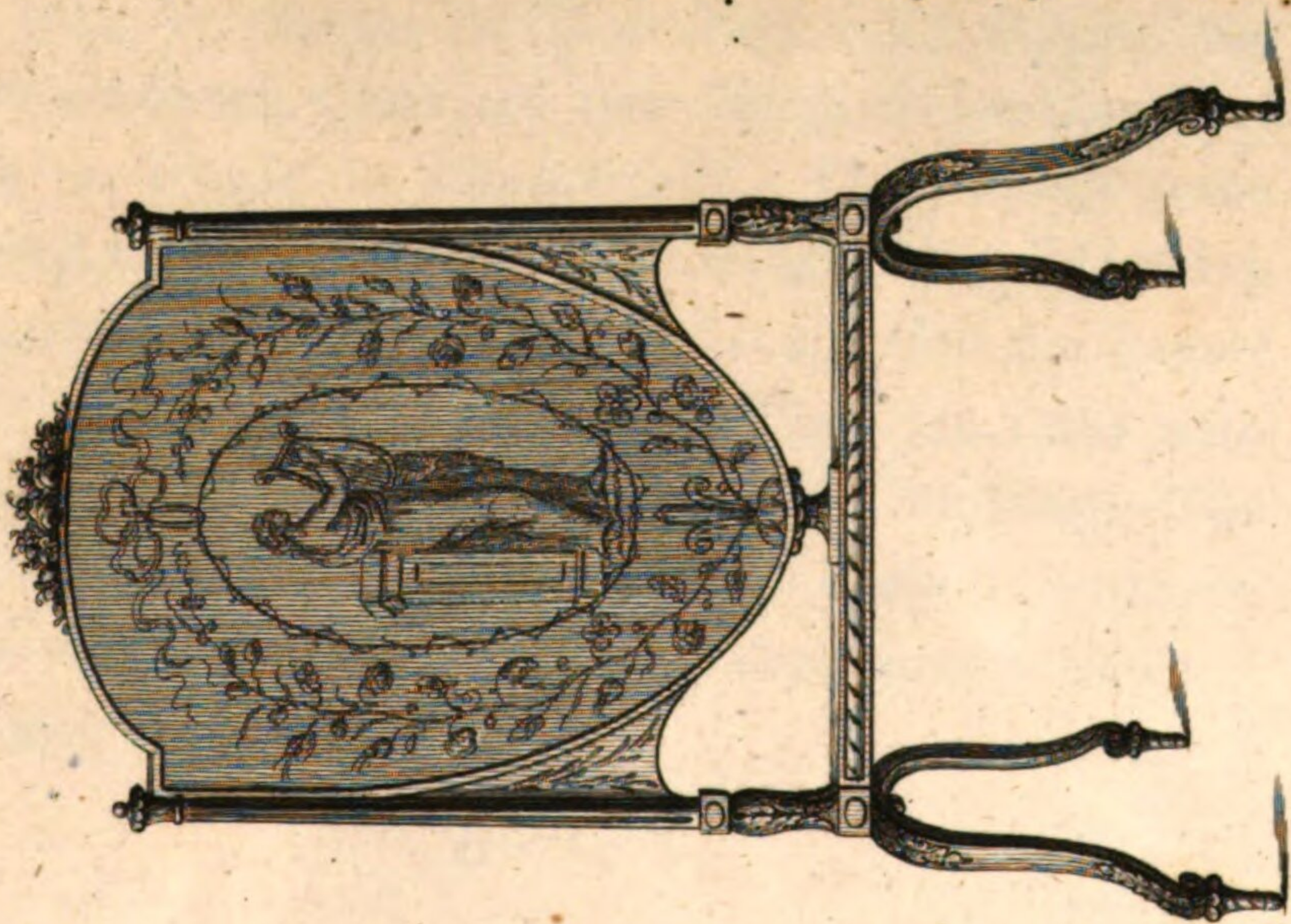
Published by T. Sheraton, April 30. 1793.

T. Sheraton. del.

A LIBRARY TABLE with SECRETARY DRAWER.



HORSE FIER SCREENS



In respect to the general size of horse fire-screens, about eighteen inches or nineteen may be allowed for the breadth, and three feet six or seven inches for their height.

Of the Cabinet. Plate XIV.

THIS cabinet, I presume, is as new as the fire-screen, and will have a better effect in the execution than in the design.

The front of the cabinet is hinged to a sliding piece which runs in a groove, upon the same principle as the writing-table page 408. The front being turned down to a horizontal position, it may then be flipped in till it stops. To support the front thus turned down, there are two sliders which come out of the plinth on which the cabinet rests. These sliders come out by relieving a spring which is fixed in their side, and having a common spring behind, they are forced out so that the fingers may lay hold to draw them quite out. They are lined with green cloth both at top and bottom to prevent scratching. The inside of the front is also lined with green cloth to write on. The inside of the cabinet is fitted up in the manner shewn in the cabinet Plate XVI.

Above the falling front is a drawer, to the under side of which the front locks, so that the drawer and front are either locked or opened at one time.

Above the drawer is an ornamented freeze, japanned; and round the top, which is marble, is a brass edging.

The flower-pot at the top is supposed to be real, not carved; but that on the stretcher is carved.

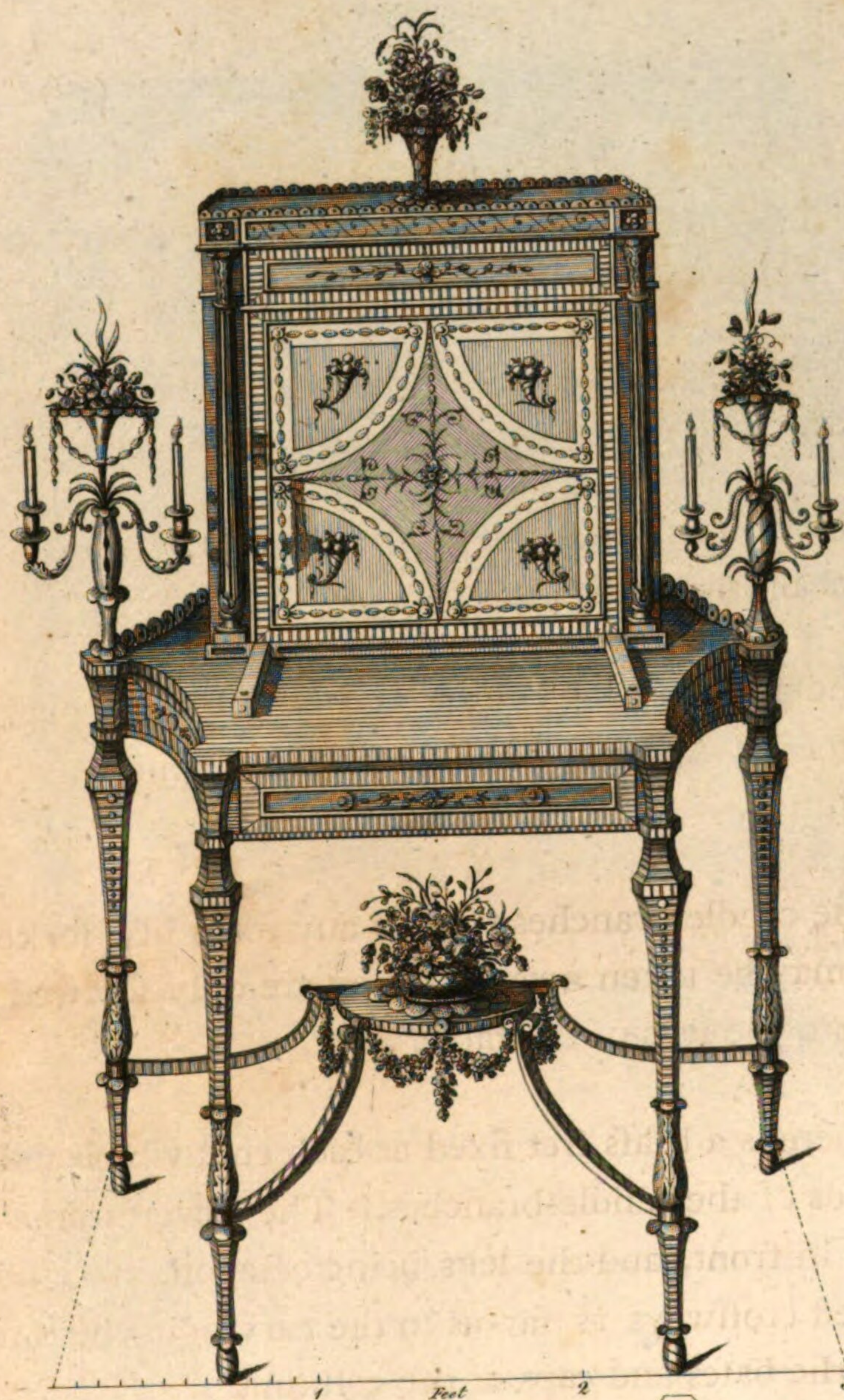
The columns stand clear, as shewn by the plan; and they are intended to have brass bases and capitals, with wooden shafts fluted.

The candle branches turn to any form in a socket, and the whole may be taken away, as they are only screwed into a nut fixed into the legs of the table.

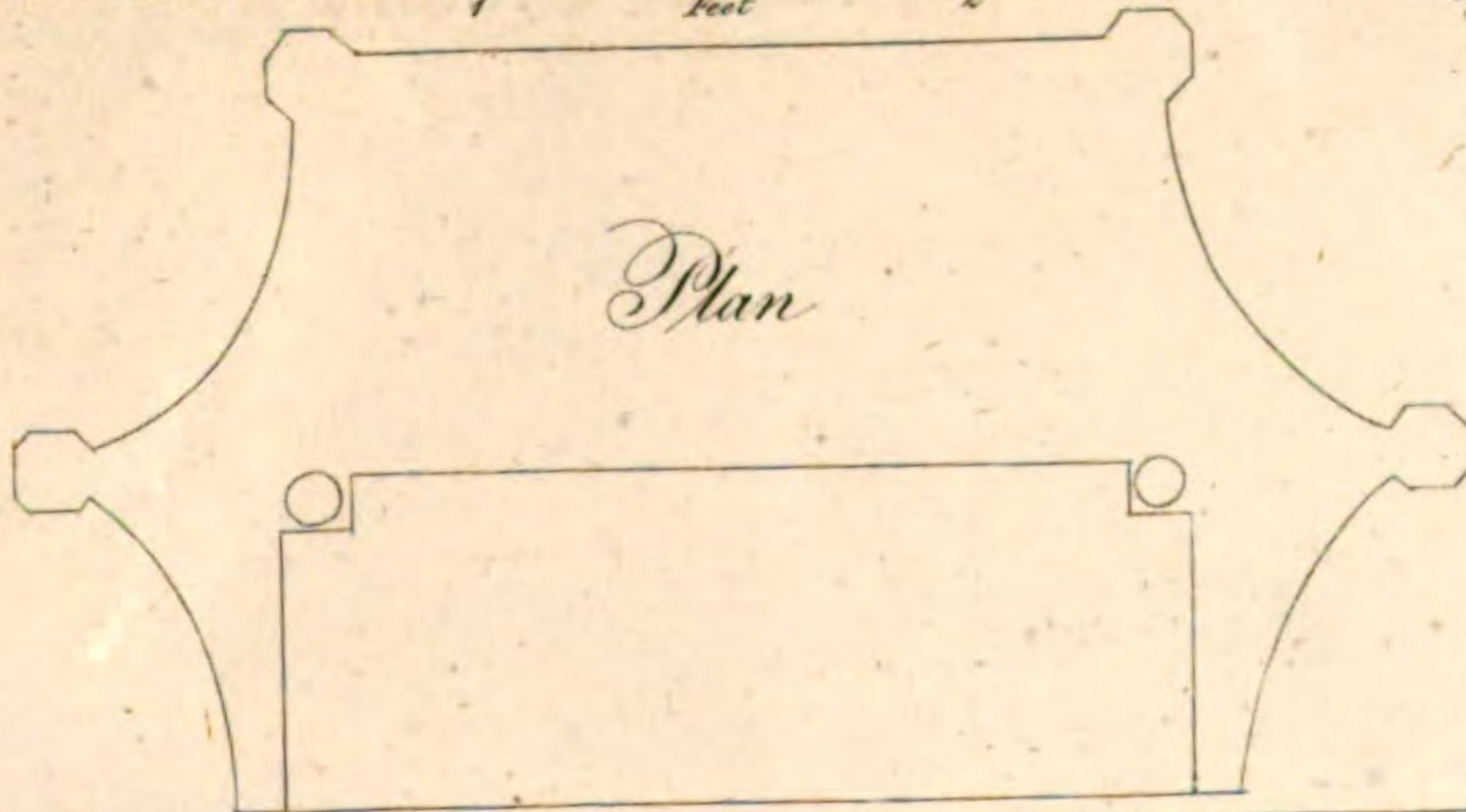
There is a brass fret fixed at each end, which finishes at the standards of the candle-branches. The lower frame contains a drawer in front, and the legs being octagon, are intended to be veneered crossways as far as to the carving, which may be gilt to suit the bases and caps of the columns.

A. CABINET.

pl. 14



Plan



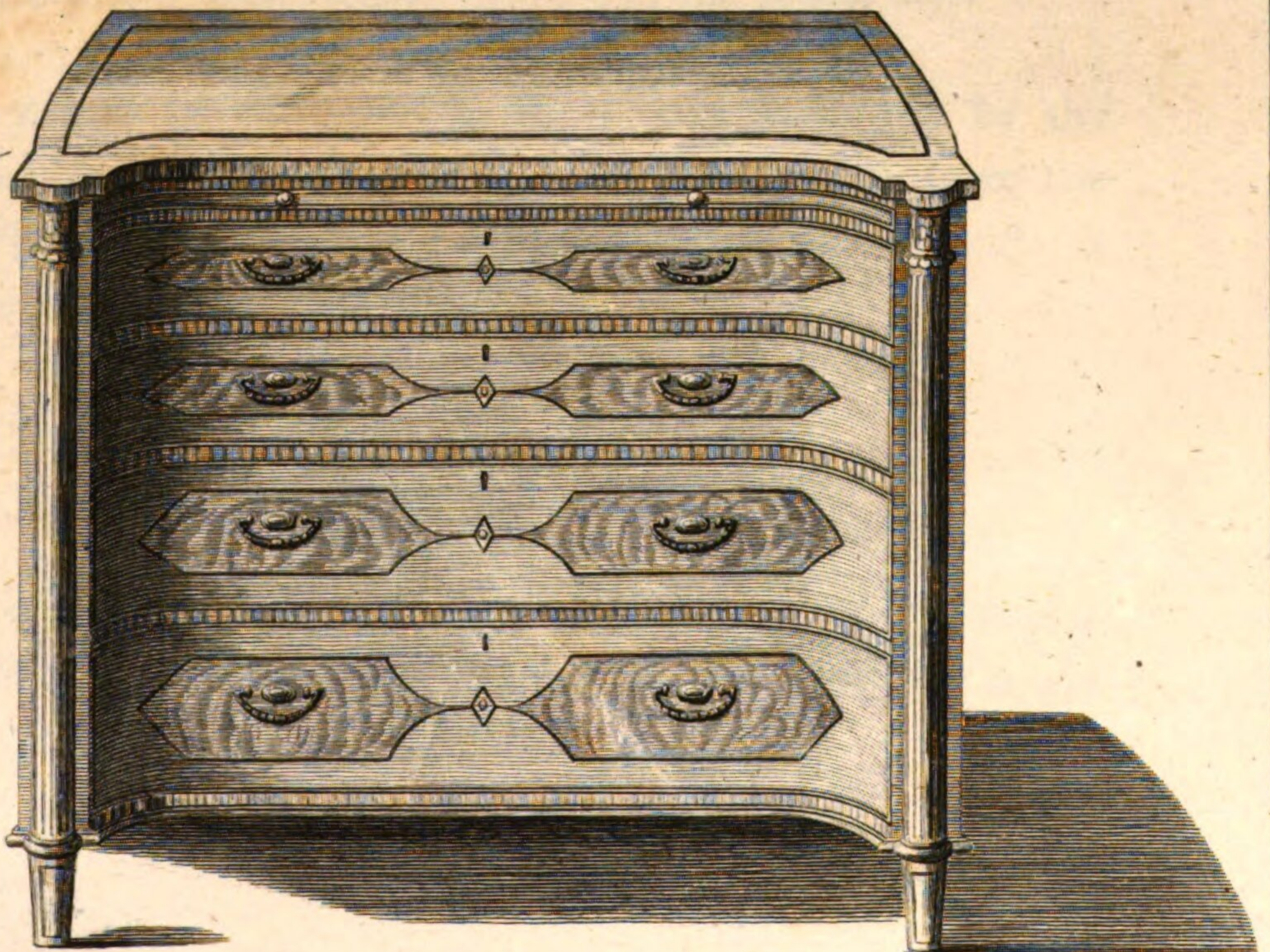
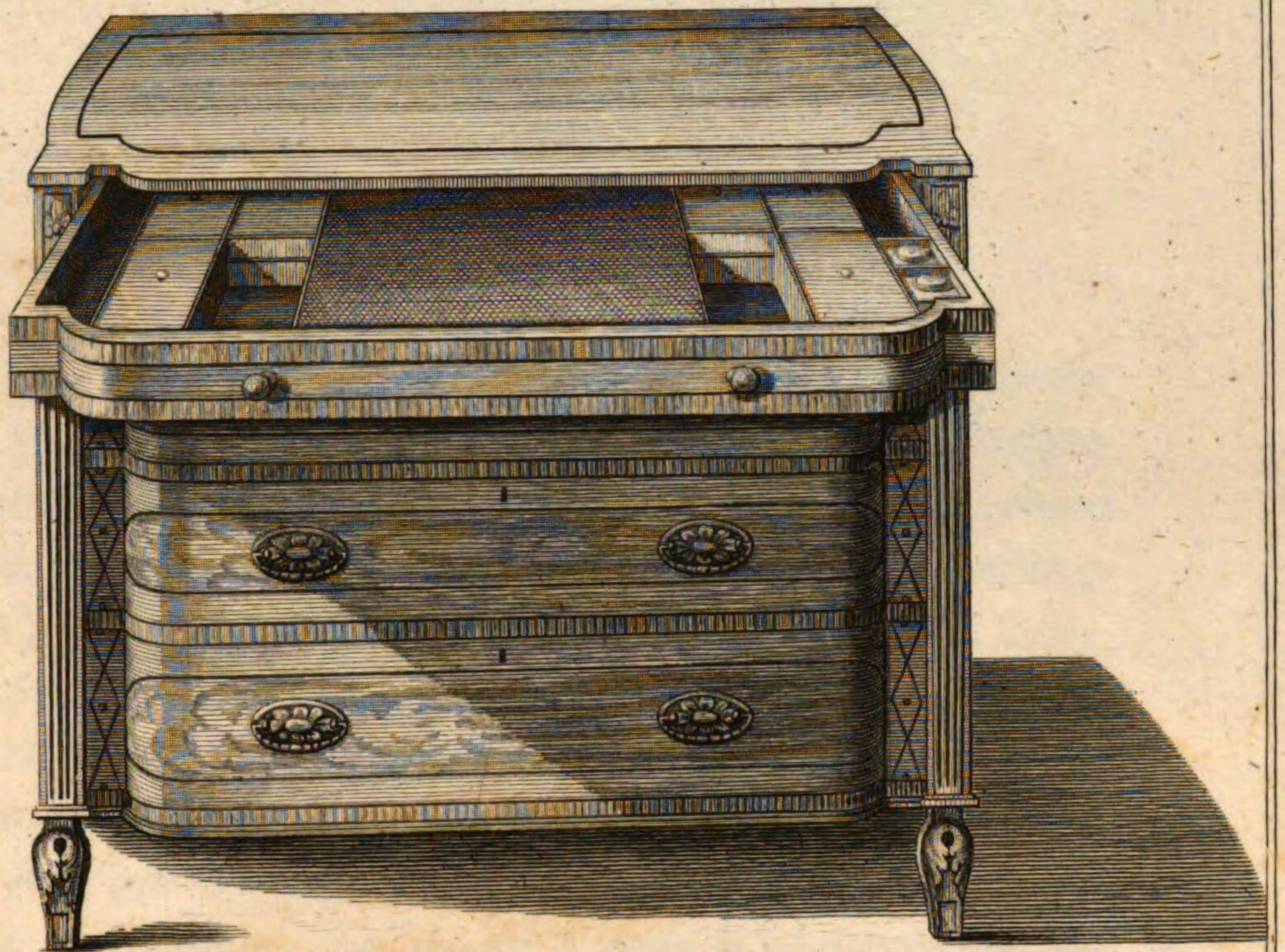
T. Sheraton. del.

G. Perry. Sculp.

Published by T. Sheraton. May. 20. 1793.

DRESSING CHESTS

PL. 15.



T. Sheraton Del.

Published as the Act Directs by T. Sheraton.

J. Caldwell Duxbury

Of the Dressing Chests. Plate XV.

THESE chests are also on a new plan, particularly as the common slider for merely writing on is turned into a shallow drawer, which contains a little writing flap which rises behind by a horse, and places for ink, sand, and pens, and also dressing-boxes. When the drawer is in, it appears like a common slider, with a partition above and below, as that with the convex front. There is therefore no slip under the top, as the drawer sides must run close up to it. The drawer below of course must lock up into the under edge of the dressing-drawer, and the dressing drawer into the top, which is done at one time, by the bolt of the under lock forcing up that of the upper one.

The height of these chests are always governed by the slider, which runs thirty-two or thirty-three inches from the floor. The scale shews their length, and their breadth is twenty-two or twenty-three inches.

Of the Lady's Cabinet. Plate XVI.

THE cabinet in Plate XIV. is made in two parts, but this is entirely in one. The legs and columns are therefore all in one
piece

piece. The inside of the cabinet is made separate, and slips in between the legs, and a piece of narrow wood, as a band, is fitted to fill the space up to the column, as the design shews.

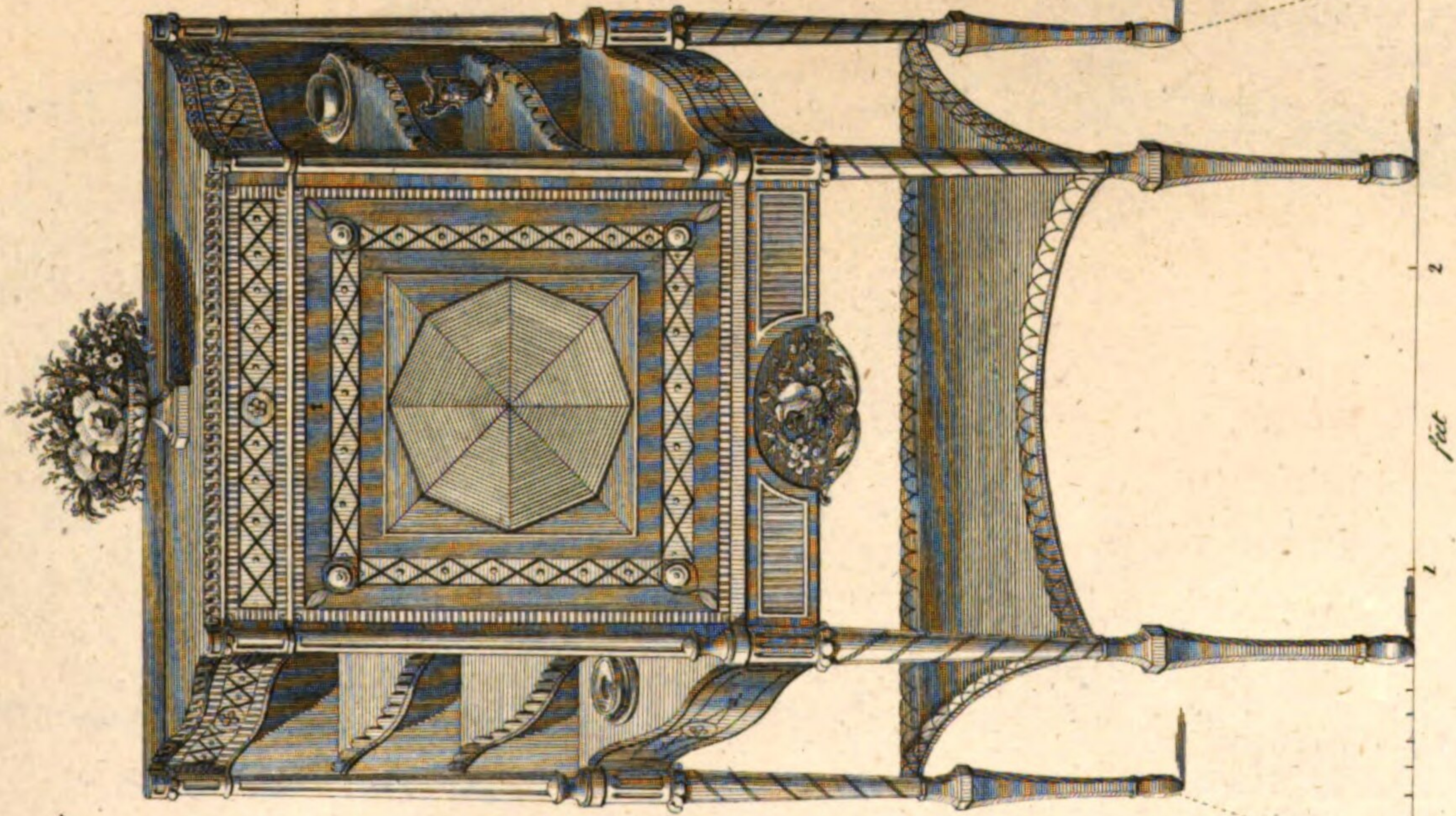
The marble shelves, with frets at each end, are for a tea equipage. Above and below these shelves are drawers which turn out by a hinge. Above and below the front are also drawers. The drawer below may be made to support the front when turned down to write on, or it may be supported by brass joints, as shewn in the design for the inside of the cabinet.

The scales and plans of each cabinet shew their length and breadth; it remains only to mention their height, which is four feet, and four feet two.

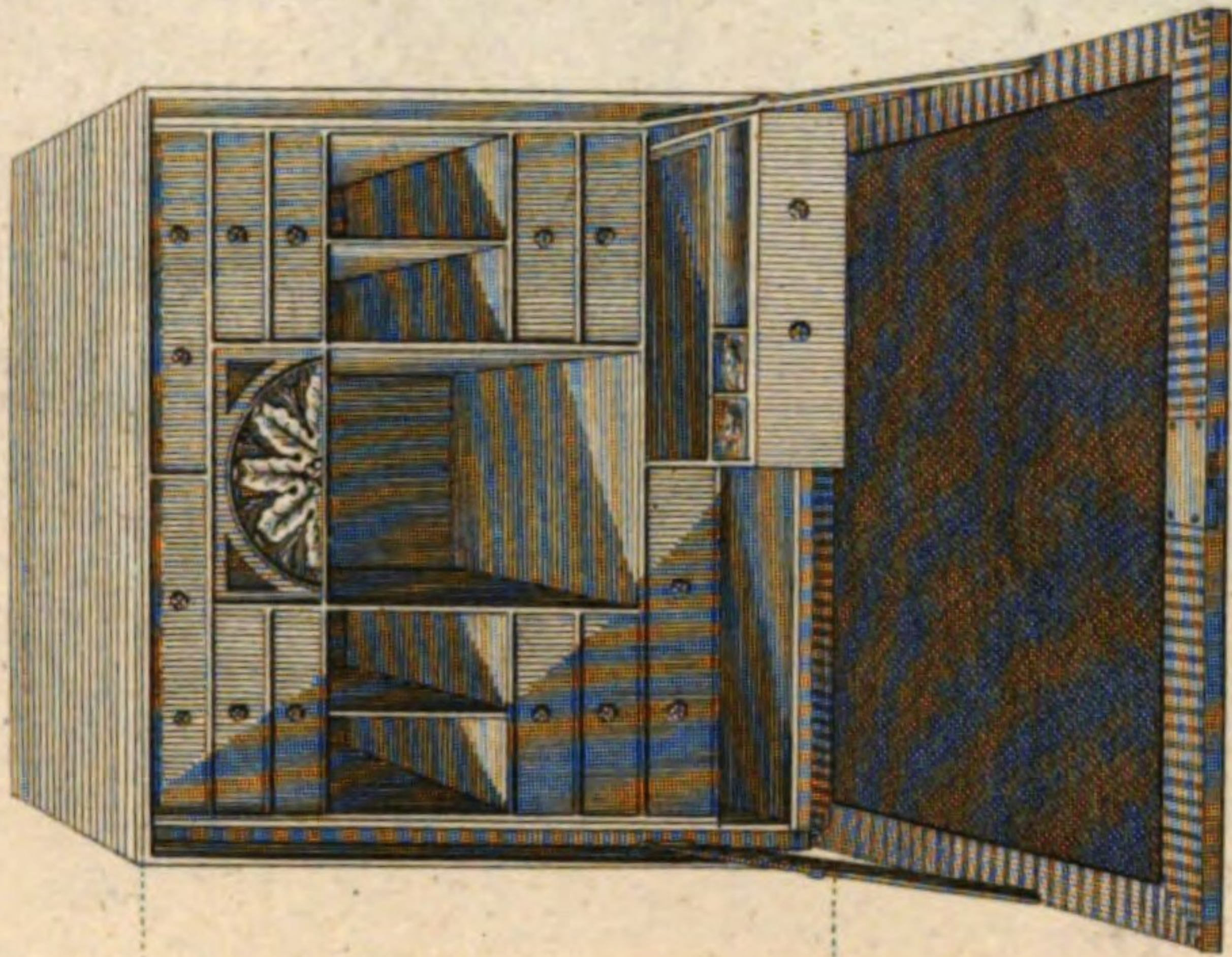
Of the Horse Dressing Glasses. Plate XVII.

THE dressing-glass on the left rises to any height, by lead weights inclosed in the standards. The weights are suspended sometimes to tambour glued on to webbing, which passes over a brass roller at the top, and fixes to a piece of thin wood, tamboured to match it. Through this piece of thin wood is put an iron pin, with a thin plate to it to screw it fast; which pin goes through the side of the glass, and fastens by a nut at the inside,

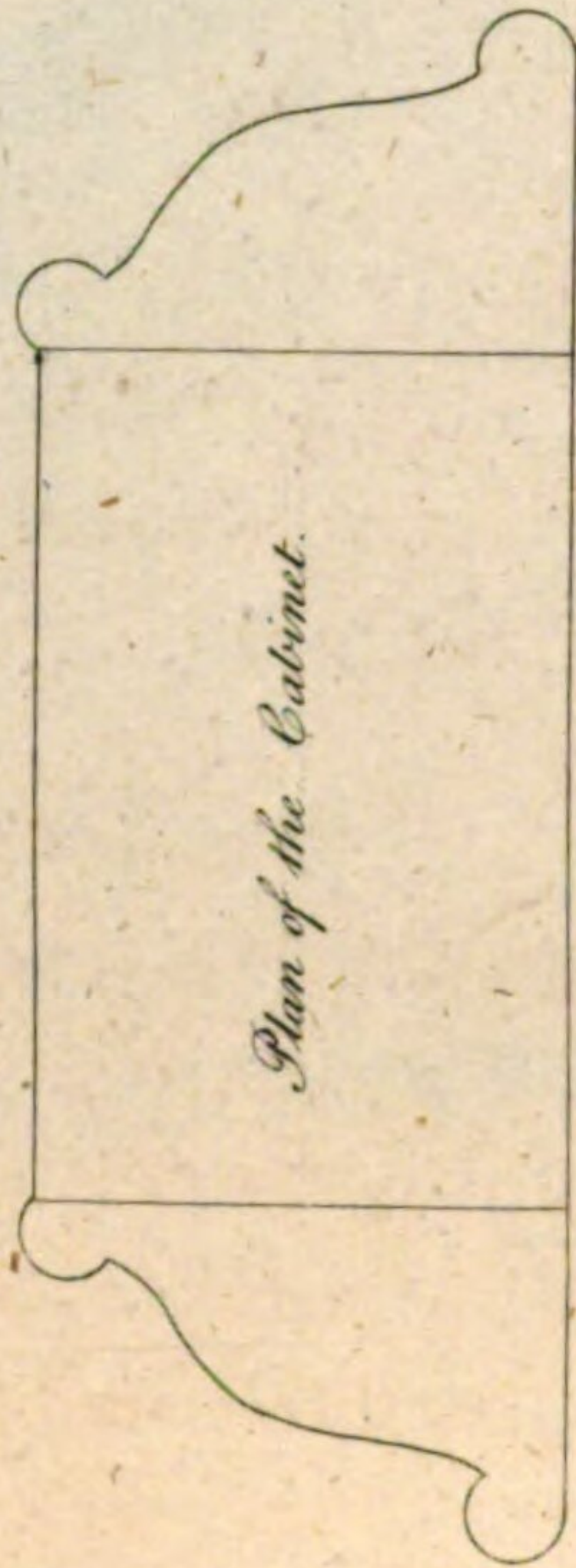
ALADYS CABINET.



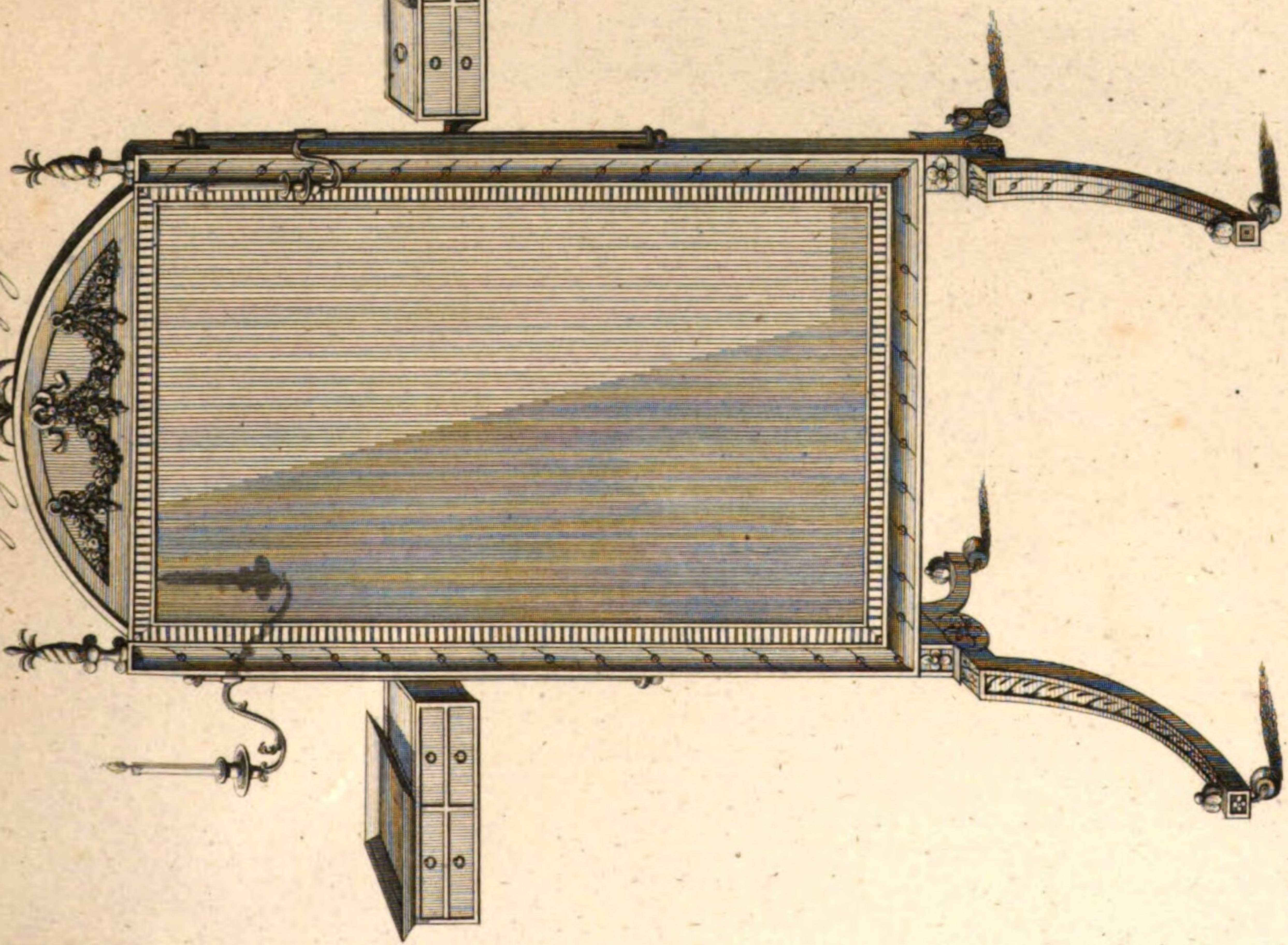
Inside of the Cabinet.



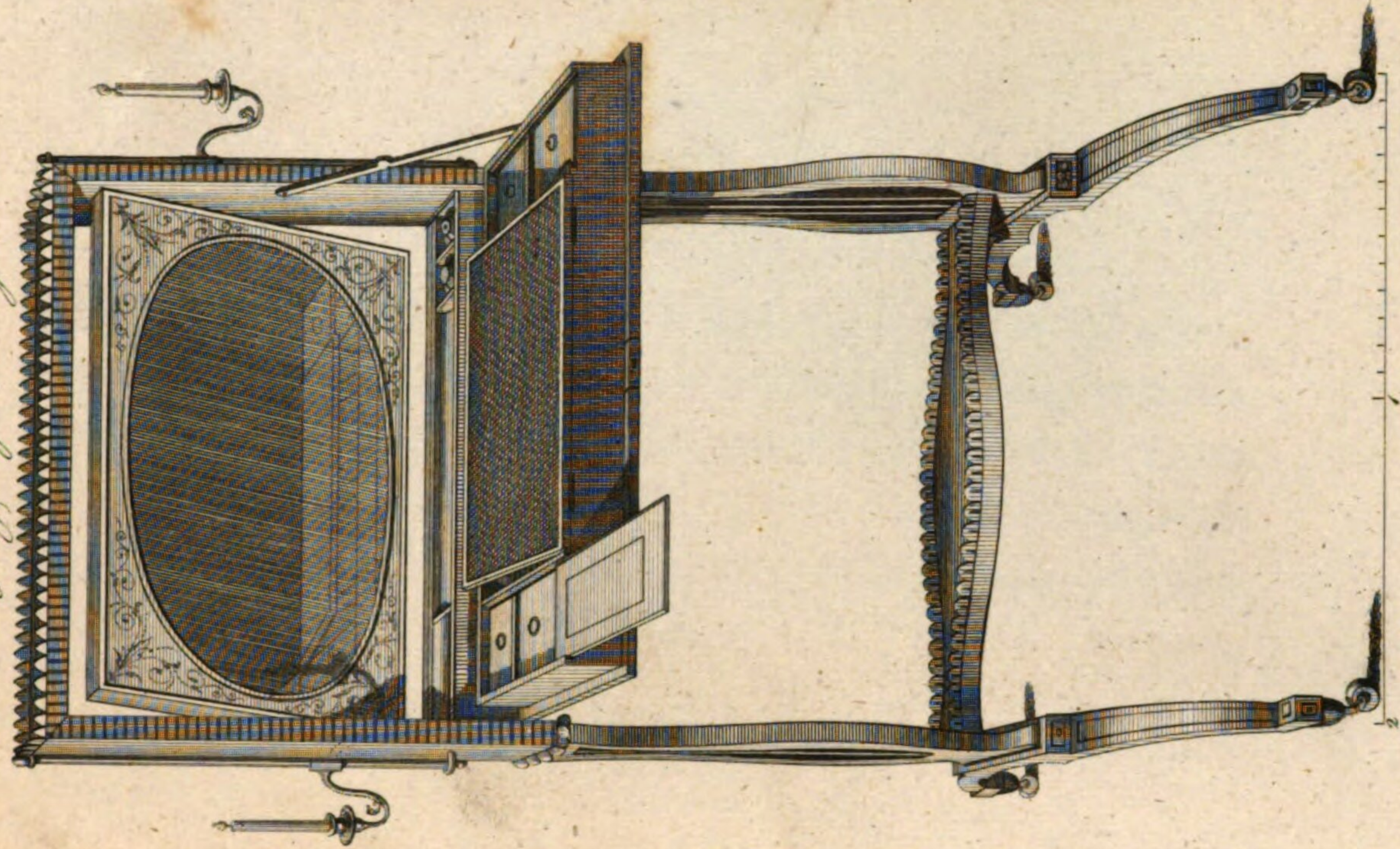
Plan of the Cabinet.



Horse Dressing Glafs.



Horse Dressing Glafs & Writing Table.



T. Sheraton, del.

Published by T. Sheraton, June 20. 1793.

G. Terry, Sculp.

so that when the glass is raised, it may be turned to any direction. But some use a kind of coloured strong webbing, without the tambour, which makes it less troublesome, and less liable to injury, though it does not look so neat. Those unacquainted with the manner of gluing up the standards, may see a section of them in Plate XXX. Fig. C.

There is a brass handle behind the ornamented top to raise the glass by.

The boxes on each side are intended to hold conveniences for dressing. On these, there is a comb-tray on the left side, and a pin-cushion on the right. When the dressing-boxes are not in use, they are intended to turn behind the glass. For this purpose they are fixed to a brass socket, which turns upon a short brass rod, and by a screw they may be raised up or lowered at pleasure. See Fig. D. Plate XXX.

The other dressing-glass has a convenience for writing as well as for dressing, which convenience rises by a little horse. The dressing-boxes are made with close covers, and a slider incloses the whole, so that when the whole is turned up nothing can come out of its place. The glass does not rise as the other, but fixes in centers, so as to move in any position either back or forward.

And observe, that when the dressing-flap is turned up it locks into the top rail, and the glass of course falls to its own place. The under side of the flap being the front when turned up, it may be japanned and banded. The lower parts of the standards are shaped like a lyre; and to form the strings, brass wire is let in, which has a pretty effect.

Of the Chaise Longue. Plate XVIII.

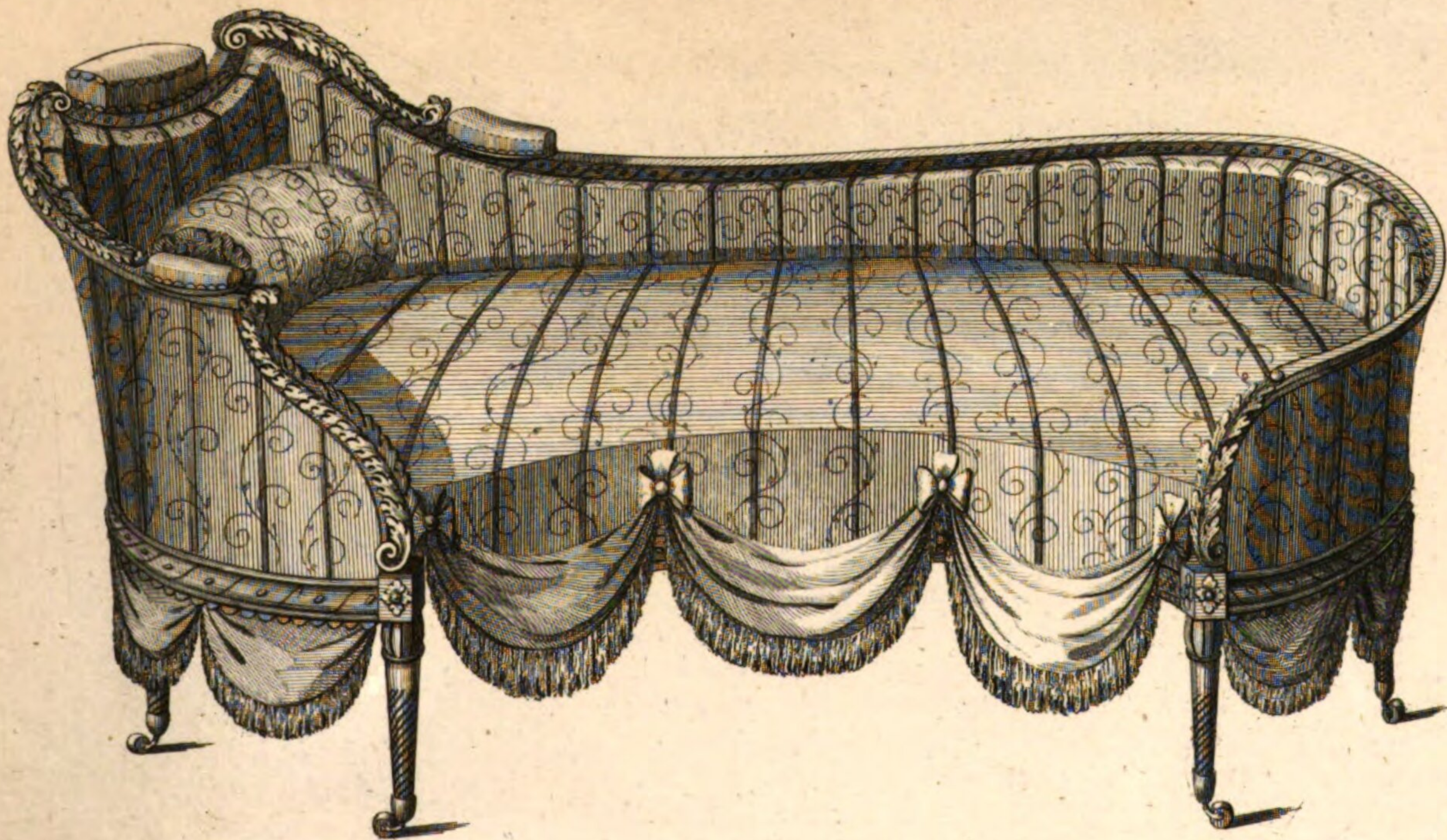
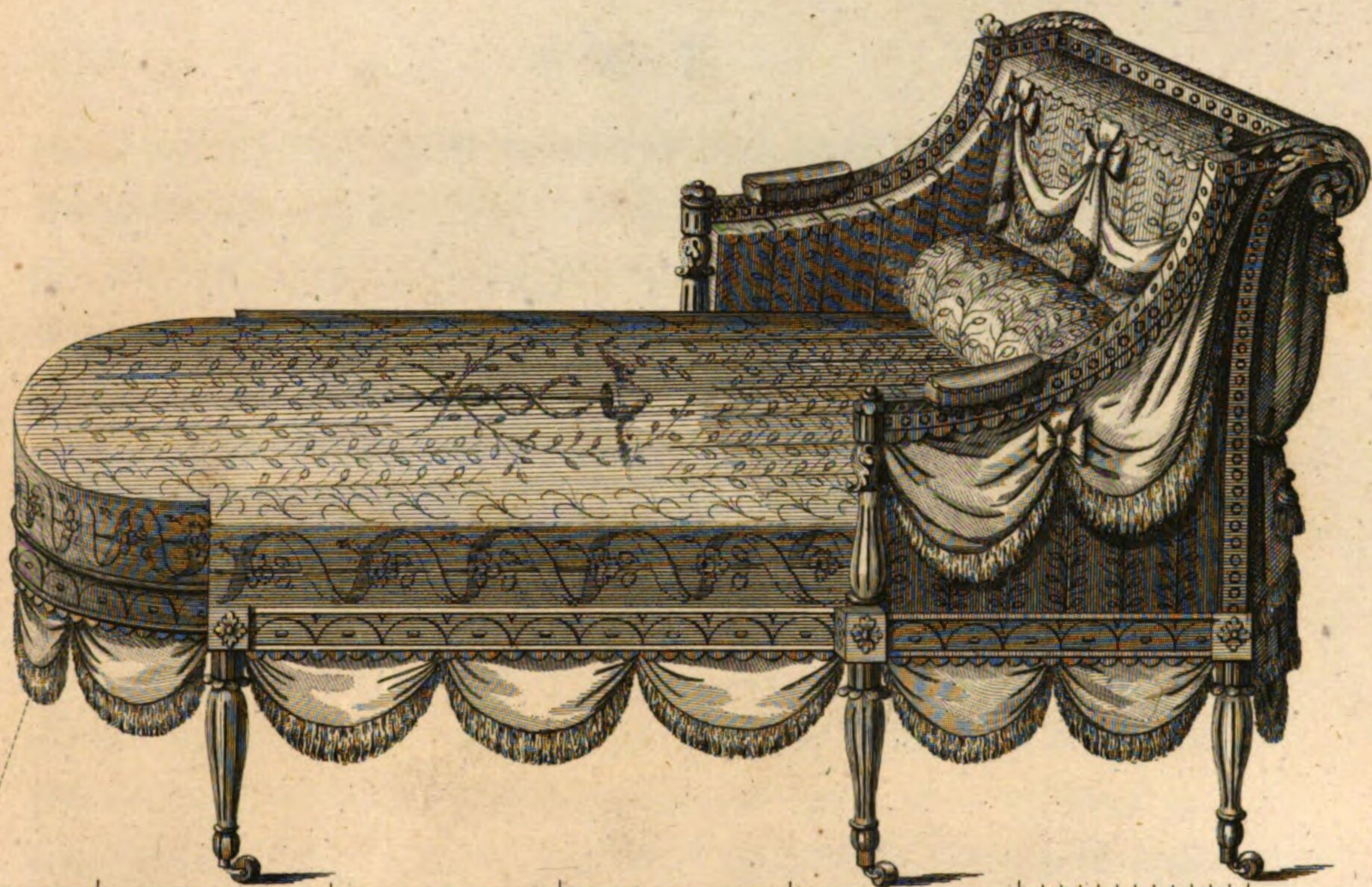
THESE have their name from the French, which imports a long chair. Their use is to rest or loll upon after dinner, and in some cases the lower one will serve for a sofa. The drapery under the rail is tacked to a rabbet left on purpose. The upper one is framed first in two parts. The end, or chair part, is made to receive the stool part within its sides; and the sides of the stool part screw in against the inside of the chair. As to any other particular, the designs themselves are sufficient to point them out.

Of the English State Bed. Plate XIX.

IN giving a design for an English state-bed, or such an one as is suitable to the dignity of a prince, and worthy the notice of a king, I conceived it necessary to cultivate as much as I could
the

CHAISE LONGUES

pl. 18.



the most exalted ideas, unfettered and unrestrained with the thoughts of expensiveness, which naturally produces meanness of composition, and in many cases injures the ingenious in their designs.

For ornament to a bed of this kind, it struck me that nothing could be more suitable and characteristic than such as expressed symbolically the different parts of our government, together with those virtues and principles which ought to be the support of regal authority, and the ruling maxims of every good government of whatever kind, whether monarchical, aristocratical, or democratical. Emblems of war have been avoided as much as possible, being inconsistent ornaments for a bed, and because good kings ought not to delight in war, but in peace, unity, and the love of men and their subjects.

As our government is composed of three distinct branches, the figure on the right hand bed-pillar is intended to represent the democratic part of it, or the power of the people invested in their representatives in parliament.

In iconology*, democracy† is represented by the figure of

* Iconology, from *εικον*, *eikon*, an image; and *λεγω*, *lego*, I speak. The interpretation of ancient images, monuments, and emblems.

† Democracy, from *δημος*, *demos*, people; and *κρατειν*, *kratein*, to command or govern; is when the sovereign power is lodged in the body of the people.

a woman

a woman dressed in a homely garment, and crowned with vine leaves. In her right hand she holds a pomegranate, which denotes assemblies of the people on matters of importance. In her left hand is a cluster of serpents, which expresses the winding and slow progression of democratic states, owing to the inability of the common people to govern. Her standing on the two sacks of corn which rest on the pedestal, signifies that democratic government is more attentive to the obtaining of necessary provisions, than the increase of fame, or the acquisition of honours. If this be a just representation, and founded on fact, the reader will, no doubt, consider the democratic branch a very important one, and for which reason it is here placed near the groundwork.

The figure, opposite, on the left pillar, represents the aristocratic branch. Aristocracy* is described by the figure of an elderly lady, in a sumptuous dress, with a crown of gold upon her head. Painters represent her sitting on a throne; which is a position consonant to lawgivers, but which I could not make suitable to this situation. In her right hand she holds the consular fasces, that is, a number of elm rods tied in a bundle, with a hatchet in the middle, which, originally, were the ensigns of

* Aristocracy, from *αριστος*, *aristos*, the best; and *κρατω*, *kratio*, I command or govern; is when the supreme power is lodged in a senate, composed of the principal persons of a state, either for their nobility, capacity, or probity.

sovereign dignity, but in after times the hatchet was taken out, and they were carried before the consuls or magistrates of Rome, to denote their authority. These rods are entwined with a crown of laurels, a symbol of reward due to those who have maintained the public welfare, and have performed great actions for the good of the state. In her left hand is a steel cap, at her feet a hatchet, a plate, and purse with money, all which denote that arms and finances are necessary supports of states. And I would here observe, that it is not absolutely necessary to consider the steel cap and hatchet as symbols of war, but of the executive power requisite in all governments for the maintenance of peace, and the punishment of evil doers.

The figure in the center of the upper cornice is intended to represent the monarchical branch of our government.

Monarchy* is characterized by the figure of a young woman of grave countenance, seated on a terrestrial globe, holding four scepters, to denote dominion and power. The other hand being uplifted, denotes her authority in giving command. The rays of light surrounding her head, denote lustre, and the respect due to her greatness. The lion on each side symbolizes the

* Monarchy, from *μονος*, *monos*, alone; and *αρχη*, *arche*, government; is when the supreme power is invested in one person, commonly termed the King.

power which she possesses and requires of others in order to her support. Painters, however, describe her with trophies of war, and a crowned head chained down as a captive at her feet, which I have here omitted, hoping that conquest and war are not the prominent features in our government.

These three figures in their situation to each other form a triangle, whose base is democracy and aristocracy, and whose summit is monarchy; denoting that monarchical power and honour are originally derived from the people, and that without their support, monarchy in its most exalted state must fall.

The lions which support the bed, with oak foliage and leaves on the bed-frame and round the shafts of each pillar, are emblems of the strength and permanent nature of our government. The acorns being the fruit of the oak, denote, that by long progressive improvements it is arrived to a good degree of maturity.

The serpents in the cornice, which mutually entwine themselves round Mercury's rod, denote the unity, prudence, and wisdom, requisite to monarchs in the exercise of their important charge. The trumpets and laural crown are expressive of the fame which the English state has acquired through the mildness of its government. The beads under the cornice de-

note

note its riches. The baskets of fruit on each capital, and in the quadrantal pannels, symbolize the prosperous state of the nation, and the plenty we enjoy. In the arch of each quadrant are marked the degrees, to denote that navigation has contributed greatly to our riches and safety. The lyre and trumpets on the pedestal above the cap, signify the flourishing state of the arts; and the spreading oak leaves and roses, are meant to express the designer's wish and hopes, that the useful arts may long continue to grow and spread themselves under the munificence of our government.

The coronets round the dome are those of the immediate sons and daughters of the king of Great Britain, of which there are thirteen; but the dome being divided into sixteen compartments, still leaves room for an increase of the royal family, to denote that the subjects of Great Britain should hope for a long succession of a mild and good government. The festoons of flowers denote that happiness and prosperity are wished to surround each branch of the royal offspring.

The crown of England is supported on the top of the dome by three figures, intended to represent Justice, Clemency, and Liberty; for notwithstanding these may, in some instances, be sullied in our government, yet scarcely any nation can boast of more than that which we have long enjoyed.

Justice, which ought to be the moving principle of civil government, is by painters described by the figure of a woman dressed in white robes; holding in her left hand a sword, to punish criminals; and in her right a pair of scales, to give that which is due to every one without partiality; which impartiality is denoted by a bandage over her eyes. In this situation the sword and scales may be supposed to lie on the other side of the dome ready for use.

Clemency is a necessary quality or principle in government, by which those in authority are enabled to take into consideration, and to effect the relief of the miseries of the helpless and insolvent. In the exercise of this virtue, he who is ready to be cut asunder by the uplifted hand of justice can be saved, and the rotting insolvent prisoner can be absolved and released. Such actions beget gratitude in the minds of the subjects, and are as a pillar to the crown; while cruelty and tyranny have often proved fatal to princes.

Painters describe this virtue by the figure of a woman crowned with olives, as a mark of her peaceful and gentle temper; and dressed in a purple robe, which denotes her eminence. She is characterised by the mildness of her countenance, and sitting on a lion (which I could not here introduce.) She also holds a laurel branch of honour and respect in her right hand.

She

She is said to have a spear by her side, so that when her mercy is abused she may in justice revenge it.

The other figure, Liberty, on the other side of the dome, is an essential principle to good government. It supposes a disposition in those possessing supreme authority to allow subjects to enjoy their natural, moral, and religious rights. In the possession of these we are delivered from slavery; the yoke is broken. Therefore painters represent liberty by the figure of a woman, with a broken yoke-stick in her left hand, and trampling upon it as a mark of resentment. She is dressed in white robes, to denote the blessings which she confers on mankind; and in her right hand she holds a sceptre as a sign of independence. She has also a cap of liberty on her head, in allusion to the custom of the Romans, in setting their slaves free; who also shaved their heads, and permitted them to be covered in the presence of those who gave them liberty*.

The figures on the other side, and at the end of the bed may be the same, not merely for uniformity's sake, but to convey the sentiment expressed by the allegory with more weight, as it is well known that repetition is some-

* Richardson's Iconology, from whose work I am indebted for several ideas on this subject.

times introduced to give force and energy to a subject. However, if any should think it necessary to vary the figures on the different sides, there are plenty of subjects suitable enough.

Fortitude may be placed on the center of the cornice, opposite to monarchy; to denote a quality of mind so highly necessary in those who rule. The emblem of this quality is a woman resting on the shaft of a column and its base, having a brown robe and part of a military dress, with a lion on one side of her; but she may have one at each side, to make the outline more agreeable to the figure of monarchy. Her military dress conveys the idea of courage; and resting on a column, steadiness and firmness; and the lion, strength of mind.

On the bed-pillar, opposite to the figure which represents the aristocratic branch of our government, should be Counsel, to denote the wisdom and ability necessary in those who make up that branch.

Counsel is represented by the figure of a grave old man, having a long beard, dressed in long robes of violate colour. His age denotes that experience requires length of time, and that wisdom is the result of experience. His long robes denote
his

his high character, and their colour his gravity. He is represented sitting, to shew his authority; and with a chain of gold round his neck, to which is suspended a human heart, to denote his integrity. In his right hand is a book, to shew he has regard to law, and that from literature he obtains his knowledge. He may, however, in this situation be standing, as the bed-pillar will not so well admit of a sitting attitude; and in this attitude he may have a mirror in his left hand, surrounded with serpents, to denote prudence and speculation, as necessary to good counsel.

On the other pillar, opposite to the figure which represents the democratic branch of our government, there may be the emblem of Law, to denote that the members of parliament, as the representatives of the people, ought to be acquainted with the rights and interests of their constituents; and also, that in their debates on these subjects, they ought to regard the laws of the constitution.

Law is represented by the figure of a respectable elderly lady, sitting on a tribunal chair. Her age denotes that law is an ancient subject; she is seated to denote eminence, and holds a sceptre in her right hand to denote authority. In her left hand she holds an imperial crown, allusive to the law of nations,

importing that no nation can exist without laws. Her head is adorned with diamonds, to signify that law is most precious, and that its origin was from God.

At the end of the bed, and next to law, Obedience or Subjection may be introduced, to denote the duty and respect which the people owe to their representatives whom they have appointed, and particularly to signify that subjects ought not to rebel against government.

Obedience is described by the figure of a humble woman, in an upright position, with her eyes towards heaven, to denote her regard to its commands as the Appointer of government. Her upright position not only shews her willingness to obey, but that government was never appointed to oppress or bow down the backs of those who are willing to obey just laws. She is dressed in white robes, denoting innocence; and across her shoulders is a yoke, the emblem of patience and obedience. By her side may be represented a dog, which is a symbol of obedience and faithfulness.

On the center of the cornice may be represented Authority, to denote that without its influence law is rejected and condemned,—obedience is without foundation, and therefore government could not exist.

Authority

Authority is represented by the figure of a matron, or old lady, to shew that the institution of authority which gives effect to laws is ancient as law itself. She is seated on a regal chair, because princes and magistrates generally perform their office sitting, indicating tranquillity of mind. She holds a sceptre in her left hand, denoting regal power and authority; and by her side are arms, to signify her power to punish the licentious, and protect the obedient. In her right hand is a book, resting on her knee, to denote that civil authority is of divine origin*.

On the other pillar may be the representation of Tyranny chained down, with her back bowed, to signify that those in authority ought to suppress rather than cherish it; and to shew that tyranny ought, in all good governments, to be at the foot of power, to prevent its baneful effects in a state. The emblem of this noxious quality is a pale, proud, and cruel-looking woman, dressed in armour, and purple drapery, to denote her readiness to shed blood in the defence of her arbitrary measures. In her left hand is a yoke, and in her right an uplifted sword, to shew that she is ready to enslave mankind, and punish them if they will not put on the yoke. She wears an iron crown, to shew that the authority which tyrants seek is for base purposes and cruelty.

* See Rom. xiii. 1.

To make these three figures harmonize—Authority, at the top of the cornice, may be represented as looking towards Obedience with an eye of approbation; and the book lying on her lap, with the right hand she may hold a dart pointed directly to Tyranny below. And to represent Tyranny in the most wretched state, her iron crown may appear to tumble off her head, her yoke broken, and her sword pointed to her own breast, to shew that in the end tyranny is her own executioner. Thus, I think, the end of the bed will exhibit emblematically the end of civil government, which is to protect the innocent and obedient, to suppress cruelty and oppression, which are the life and soul of tyranny. The front side shews the nature of our government, the dome the principles which support it, and the back side the way in which government is managed.

The ornaments on the head-board are emblems of love and continency, expressed by the figure of Cupid, Chastity, and a trophy below. Cupid is represented as drawing his bow to guard Chastity from the violent attempts of Impurity, whose figure, partly a woman and partly a monkey, is behind the curtain, to denote that such as practise it lurk in secret.

The emblem of Chastity is the figure of a young woman in white robes, to denote purity and innocence. Her head is crowned with a garland of cinnamon, a pleasant and costly plant,

to signify that Chastity is a virtue both pleasant and valuable. She is veiled, to express her modesty; and in her right hand holds a scepter, as a sign of her conquest over lust. In her left she holds a turtle dove, which is an emblem of continence.

With respect to the manufacturing part of this bed, it should be observed, that the curtains draw up by a pulley at the several corners, detached from the drapery valence which is fixed to the cornice.

The tester on which the dome rests, is made perfectly straight, and forms an even surface on both sides; which, in the inside, is pannelled out with gilt moulding at each angle.

The quadrantal pannels recede back from the cornice, and are framed into the top of the pillars, which are left square. The ground of these pannels being continued the whole length, from pillar to pillar, serves as a fascia on which to fix the cornice. Then observe, that the basket of fruit and the lyre being in one piece, they are fixed to the pillar, and meet in a miter with the other side.

The oak foliage is in one entire piece, and screwed up to the bed-sides, after the drapery valence is tacked to a rabbet made for that purpose.

Every

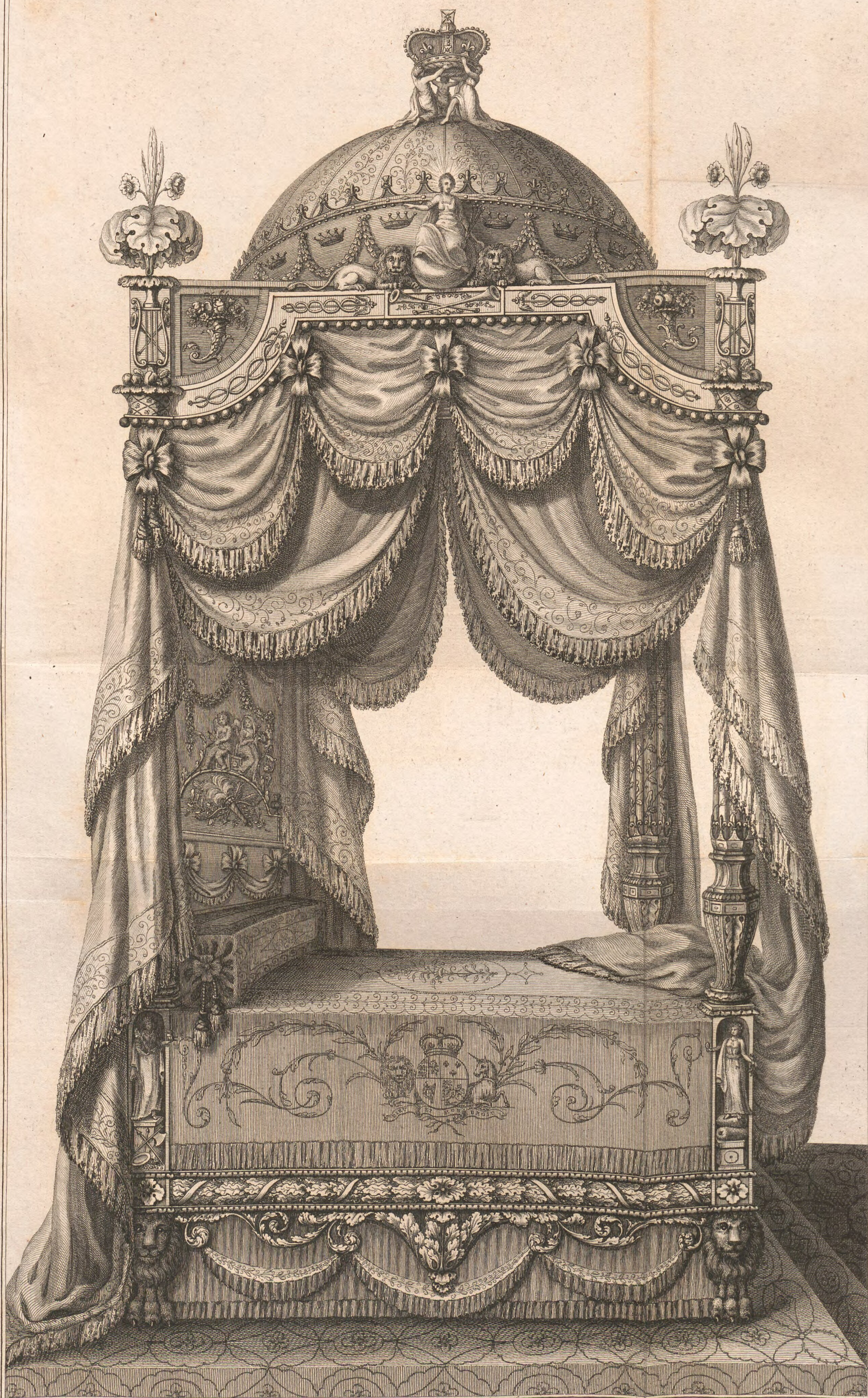
Every other particular must naturally occur to the workman, after what has already been said on the other beds in this work. Upon the whole, though a bed of this kind is not likely to be executed according to this design, except under the munificence of a royal order, yet I am not without hopes that useful ideas may be gathered from it, and applied to beds of a more general kind.

Of the Dressing Commode. Plate XX.

WITH respect to the dressing part of this commode, it may be made either fixed fast, or to be brought forward in the manner of a drawer, with leapers to keep it to its place. If it is made to be fixed fast, the doors may be opened to form the knee hole.

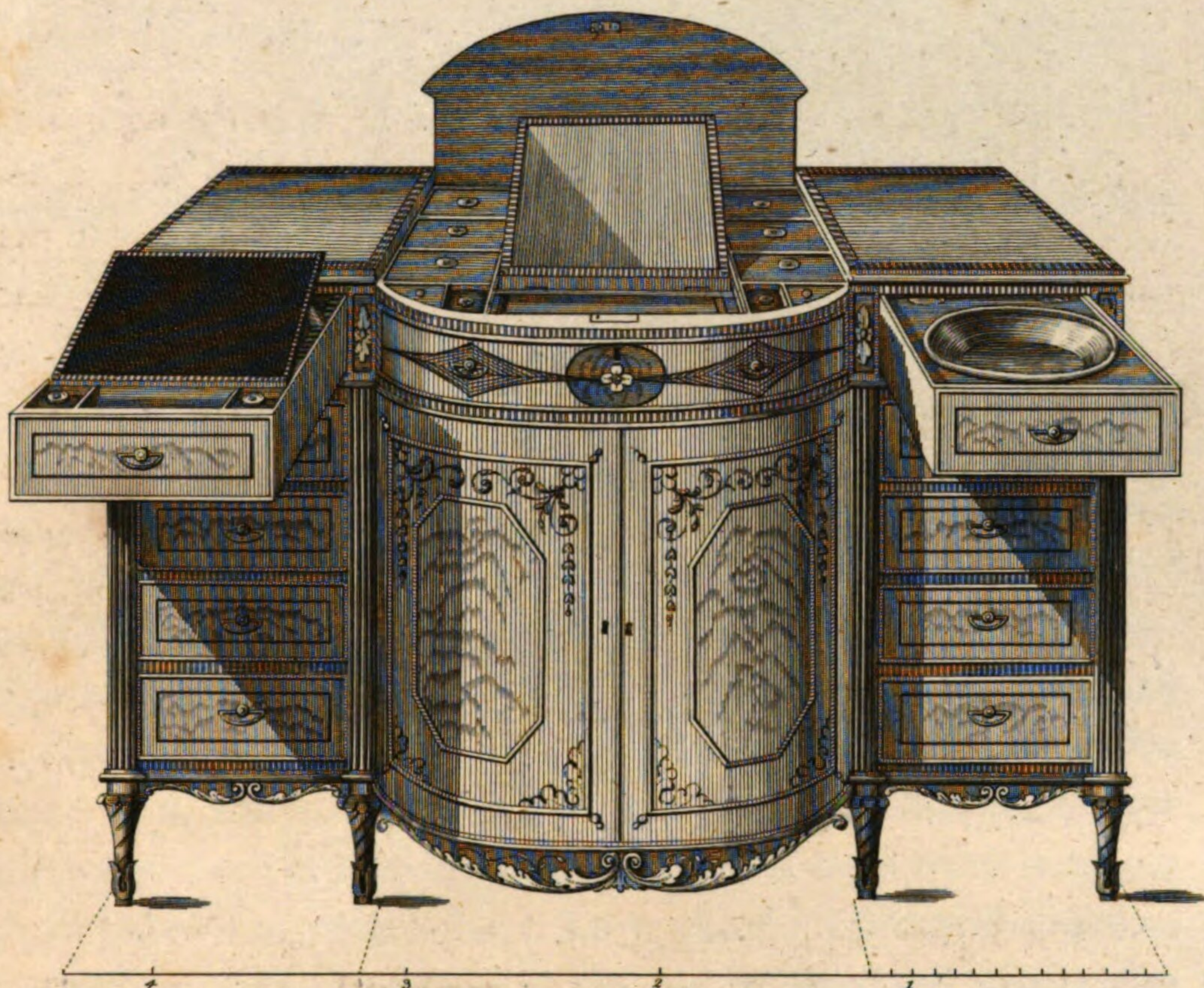
The top which covers and encloses the dressing part, slides down behind, in the manner described in page 407, to which I refer the reader; only observe, that in this top there are miters to fit the straight moulding in front when the top is put down. A bottle of water, and a pot to receive it when dirty, can both be kept in the cupboard part.

The dressing-table below can require no explanation, except what relates to the size, which from front to back is
 eighteen

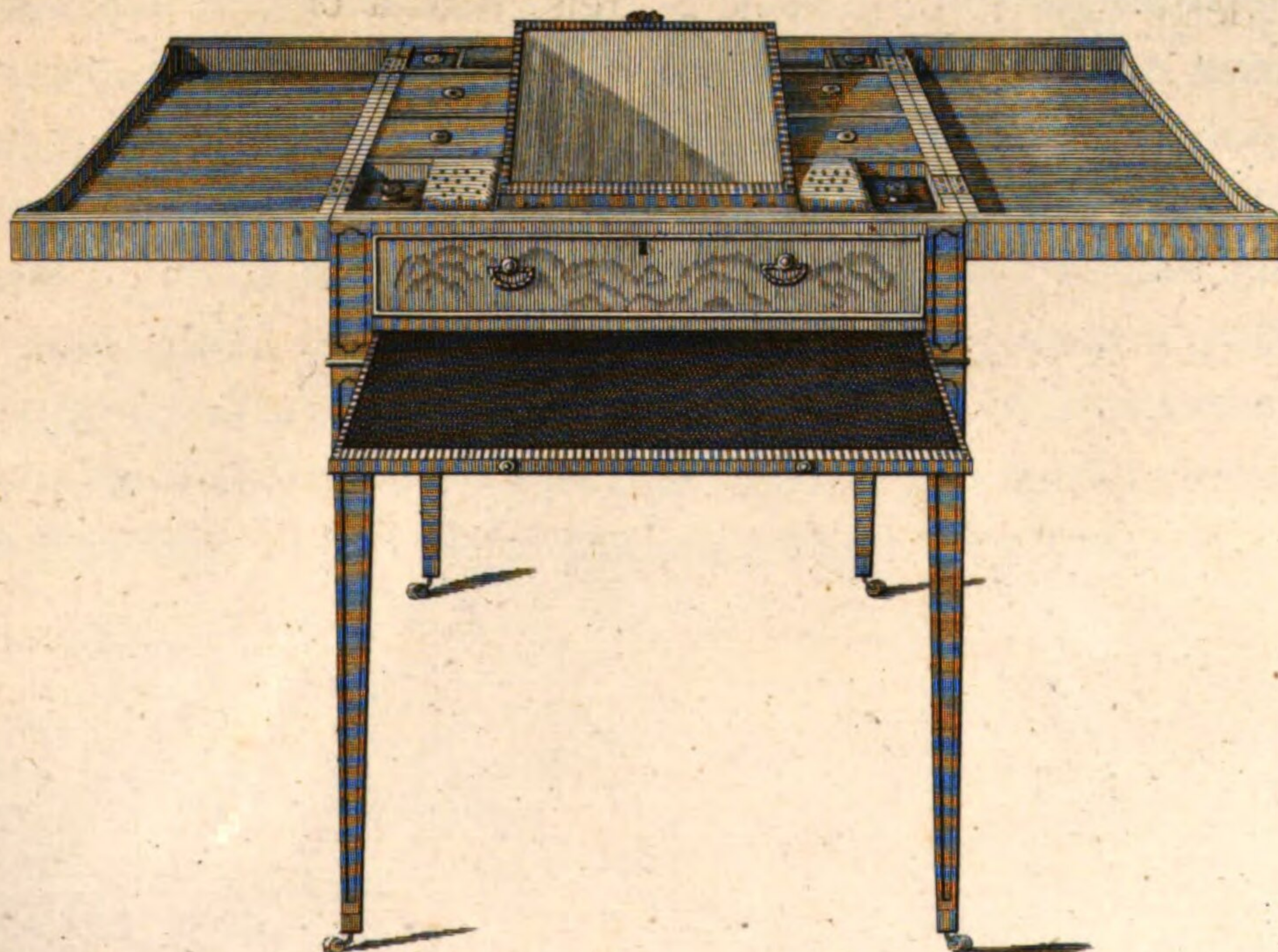


ALADYS DRESSING COMMODE.

Pl. 20.



DRESSING TABLE.



eighteen inches, thirty-four the whole height, and two feet four the length of the front.

Of the Sideboard, with Vase Knife-cases. Plate XXI.

THE pedestal parts of this sideboard may be made separate, and then screwed to the sideboard. The top extends the whole length, in one entire piece, and is screwed down to the pedestals. The hollow plinths of the vases are worked in one length, and mitered round. The top of the plinth is then blocked on at the under side, and the vase part is made to screw into it, so that the vases may occasionally be taken off. A cross band is meant to be mitered all round the hollow plinths, coming forward to the edge of the top; so that if the top be veneered, it will only require the length between the two plinths. Within the front is a tambour cupboard, which is both useful, and has a good effect in its appearance; almost any workman will know how to manage this, so that I need not explain it. The ornament behind is brass, intended as a stay to silver plate, and has branches for three lights. The circle in the center may have a glass lustre hung within it, as an ornament. For any other particular relative to sideboards in general, see page 363, where the common principles of this useful piece of furniture are explained.

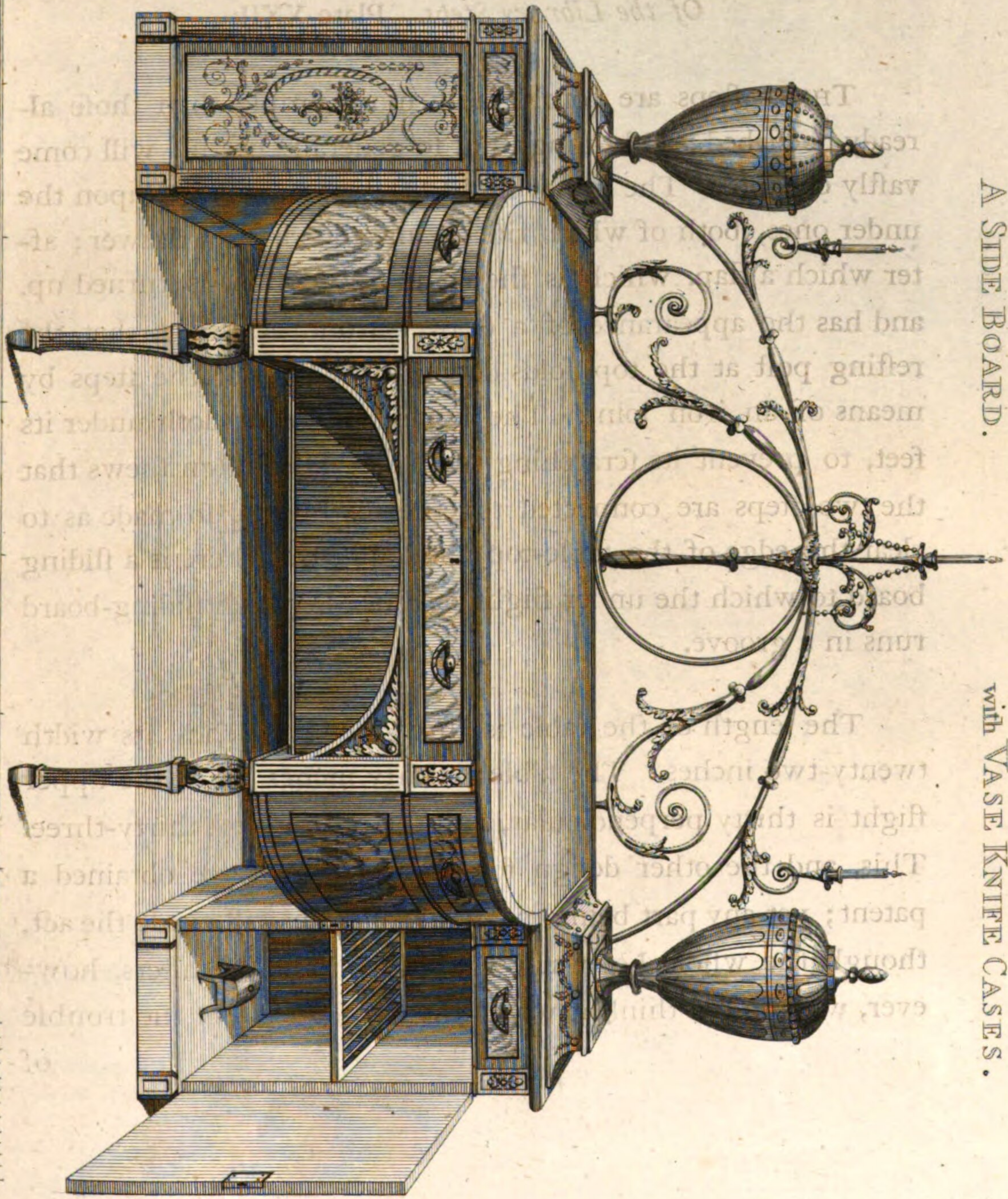
Of the Library Steps. Plate XXII.

THESE steps are considerably more simple than those already described; and though not so generally useful, will come vastly cheaper. The upper flight of steps turn down upon the under ones, both of which rise up and slide in as a drawer; after which a flap, which is shewn in the design, is turned up, and has the appearance of a drawer front. Observe, that the resting post at the top folds down to the side of the steps by means of an iron joint. The horse has green cloth under its feet, to prevent its scratching the top. The design shews that the two steps are connected together by hinges, so made as to clear the edge of the table-top; and also, that there is a sliding board to which the under flight is hinged, which sliding-board runs in a groove.

The length of the table is three feet six inches, its width twenty-two inches. The table is thirty inches high, the upper flight is thirty perpendicular, and the resting-post thirty-three. This, and the other design for library steps, have obtained a patent; yet any part being materially altered, will evade the act, though the whole be nearly the same. Those masters, however, who do not think it worth their while to be at the trouble

A SIDE BOARD.

with VASE KNIFE CASES.



of introducing any essential alteration in them may have these steps from Mr. Robert Campbell and Son, Mary-le-bone Street, London, with a sufficient allowance for selling them again.

Of the Chamber Horse.

THE upper figure shews the inside when the leather is off, which consists of five waincoat inch boards, clamped at the ends; to which are fixed strong wire twisted round a block in regular gradation, so that when the wire is compressed by the weight of those who exercise, each turn of it may clear itself and fall within each other.

The top board is stuffed with hair as a chair seat, and the leather is fixed to each board with brass nails, tacked all round. The leather at each end is cut in flits to give vent to the air, which would otherwise resist the motion downwards.

The workman should also observe, that a wooden or iron pin is fixed at each end of the middle board, for the purpose of guiding the whole seat as it plays up and down. This pin runs between the two upright pieces which are framed into the arms at each end, as the design shews.

The

The length of the horse is twenty-nine inches, the width twenty, its height thirty-two. To the top of the foot board is eight inches, and to the board whereon the seat is fixed is thirteen.

Of the Corner Night Tables. Plate XXIII.

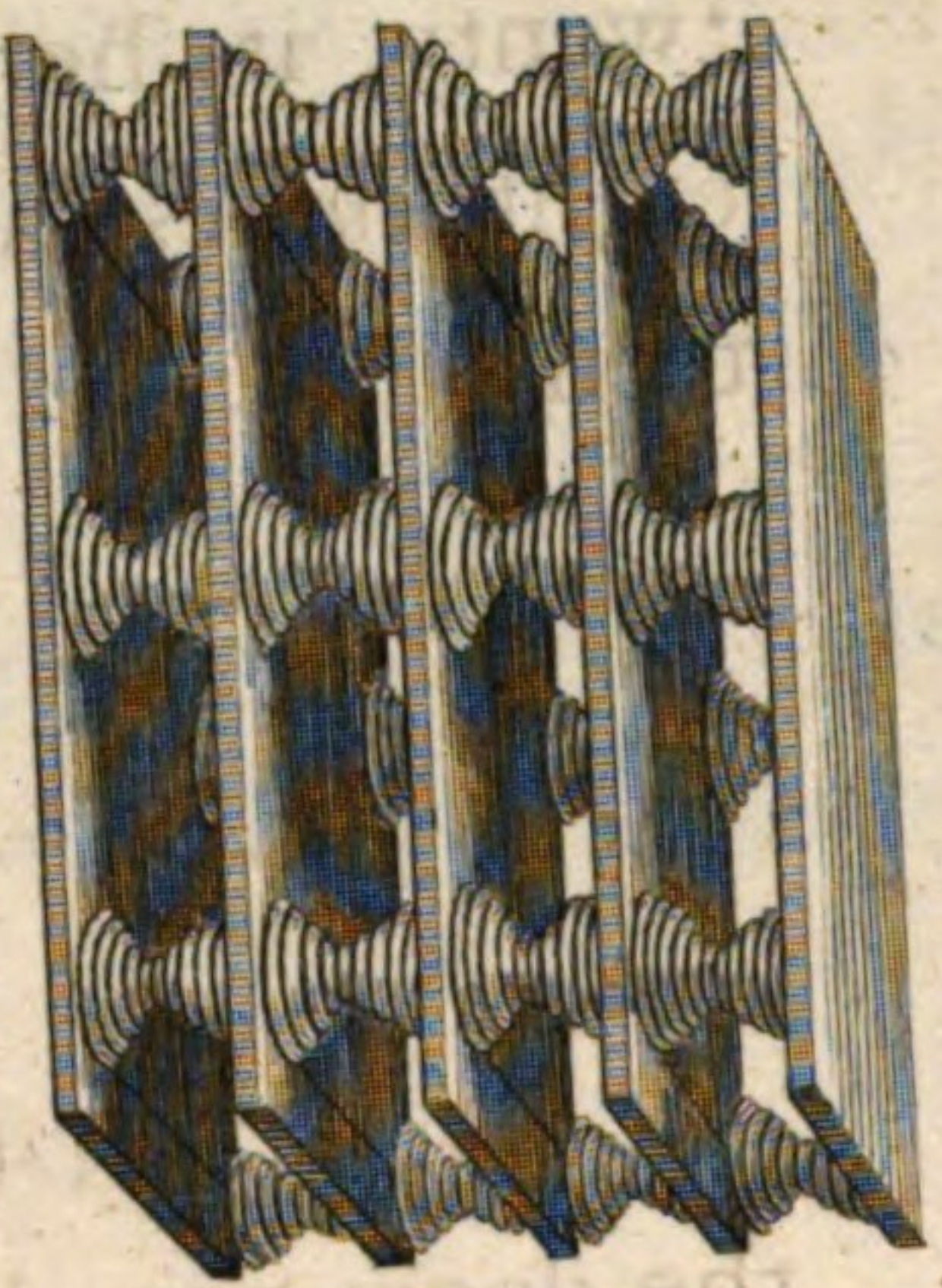
THAT on the right requires no explanation, except that the doors may be hinged to turn in, if it is thought most convenient.

The table on the left is intended to answer the purpose of a wash-hand stand occasionally. To answer this end the top part is framed together of itself, and fixed by an iron or strong wooden pin, into the back corner of the lower part, which contains a socket, so that the top part can be turned to one side, as shewn in the design, or as much further as is necessary to clear the hole.

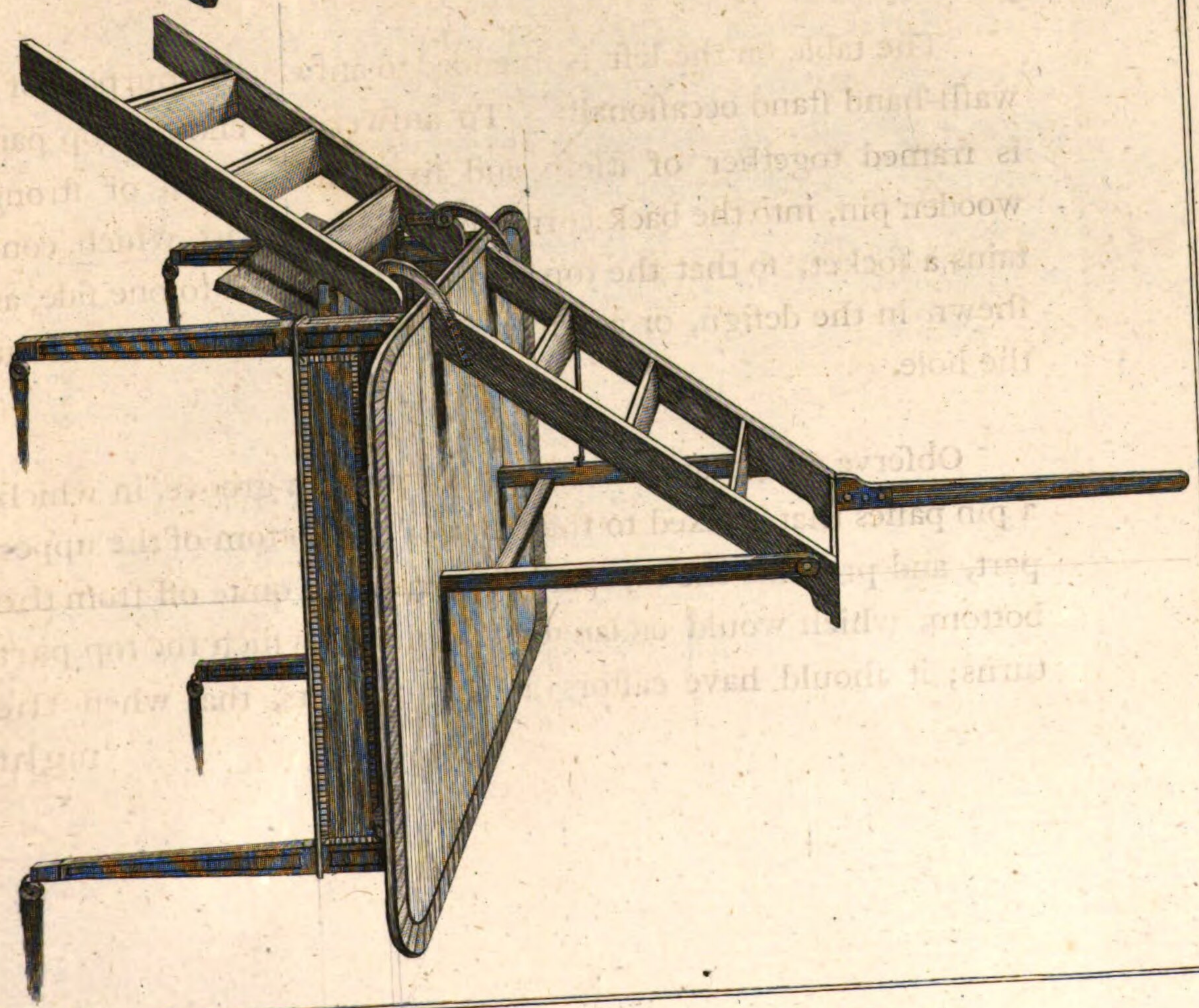
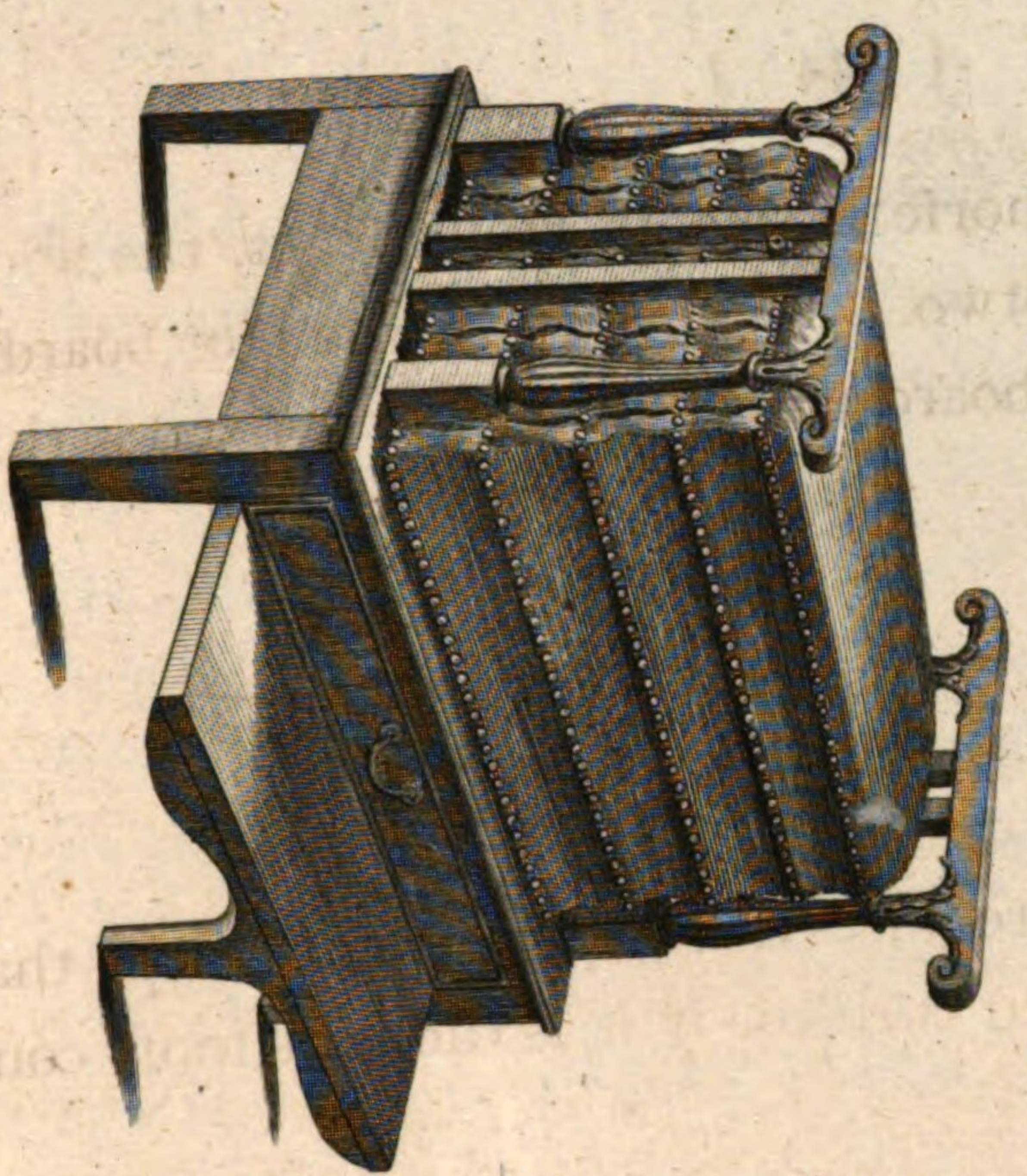
Observe also, that on the front is worked a groove, in which a pin passes that is fixed to the front of the bottom of the upper part, and prevents the top part from turning quite off from the bottom, which would endanger the pin on which the top part turns; it should have castors at the brackets, that when the
night

LIBRARY STEPS and PEMBROKE TABLE

Pl. 22.



CHAMBER HORSE



J. Sheraton Del.

Published as the Act Directs by J. Sheraton. July 27. 1793.

J. Caldwell Dux.

night table is wanted, it may be drawn a little forward from the corner of the room to give place for turning round the upper part. It should be about thirty-four inches to the top of the basin shelf. The height of the seat sixteen inches and a half, and its other dimensions are known from the plan. The bottom drawer may be made neat, and drawn out by means of a dovetail groove in the middle of the drawer, and a piece to fit it fixed across the bottom of the carcase.

Of the Pulpit. Plate XXIV.

THE design of introducing a pulpit into this work was to afford some assistance to the cabinet-maker, who in the country is generally employed on such occasions. In erecting a pulpit of this kind, three particulars ought principally to be regarded. First, the plan; secondly, the manner of conducting the steps and hand-rail round the column; and, lastly, to fix the whole firm, so that it may not by shaking produce a disagreeable sensation to the preacher.

The plan of this pulpit is a regular hexagon, which to me is the most beautiful and compact of any. One of its sides is occupied by the door, and one for the back of the preacher, another to rest his arm, and the remaining three for the cushion.

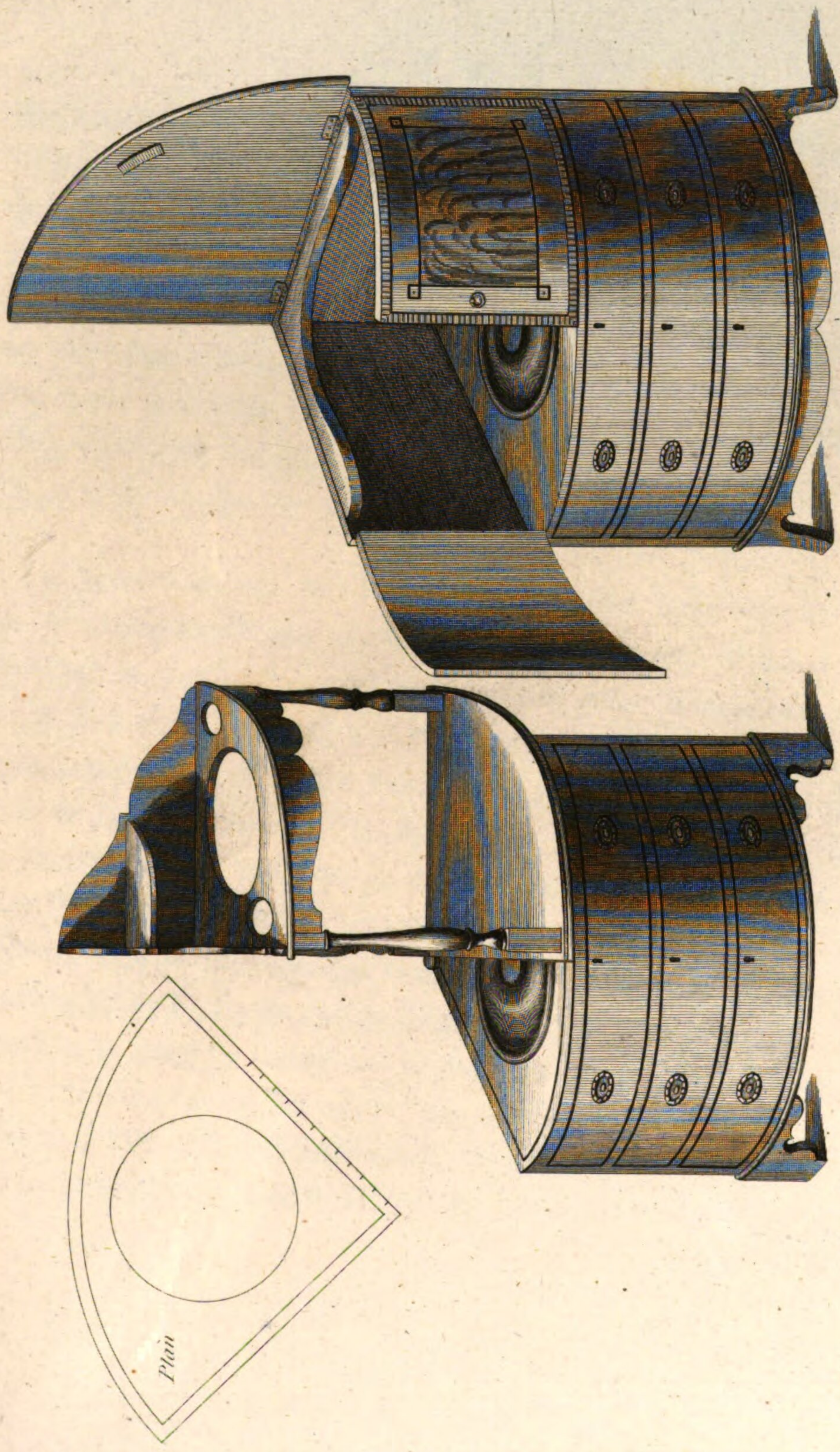
The plan of the steps is a circle, which is most convenient where there is a want of room. The plan should be divided according to the number of steps necessary for attaining to a proper height, which in this case is twelve, as one, two, three, &c. in the plan.

A section should then be drawn, and the height of the risers adjusted to the number of the steps, as in the section *a, b, c, &c.*

Draw the semi plan P, and divide the circumference into eight equal parts, as 1, 2, 3, 4, &c. because, that in the plan there are so many steps contained in its semi. Draw from 1, 2, 3, 4, &c. lines perpendicular, and continue them to the uppermost step. From *a*, the first step, draw a line to *a* on the plan P. Do the same from *b* to *b*, *c* to *c*, and so of all the others, which will describe the steps and risers as they revolve on a cylinder. The face mould for the hand-rail, when it is cut out of the solid, is found as follows. See Plate XXX. Draw a quarter plan as there described, divide the chord line into any number of equal parts, as 1, 3, 5; from which raise perpendiculars to intersect the circumference; draw next the rake or pitch-board of the steps at Fig. R, by taking the breadth of the step on the plan, and repeating it 1, 2, 3, 4; then take the

CORNER NIGHT TABLES

Pl. 23.



T. Sheraton Del.

Published as the Act Directs by T. Sheraton Aug^t 14th 1793.

J. Caldwell Direct.

the height of four risers, as from x to y , and draw the line $y 4$, which line will be the chord for the face mould; therefore take $y 4$, and divide it into six, as in the plan of the hand-rail. Take the perpendicular heights as 1 2, 3 4, and 5 6, of the plan, and transfer them to the correspondent perpendiculars on the face mould, which will give points through which the curve is to pass, to form the face mould, as the figure shews. Three of these lengths will be wanted to complete the hand-rail, including the ramp and knee.

These hand-rails are however sometimes glued up in thin pieces round a cylinder in one entire length, after which a cross banding is put on the top, and rounded off. In this case a cylinder is formed in deal, and the line of the steps is traced out as described Plate XXIV. which is the guide for the thin mahogany to be bent round. In fixing the steps, I presume it will be found the best method to mortice and dovetail the risers of each step into the pillar: this may be done by making the mortice as much wider than the breadth of the riser as the dovetail is intended to be in depth, so that when the riser is put into the mortice, it may be forced up to its place by a wedge driven in at the under edge of the riser. By this means it will be impossible that the steps should work when they are tongued and blocked together. The soffits of the steps are in the form of an
ogee,

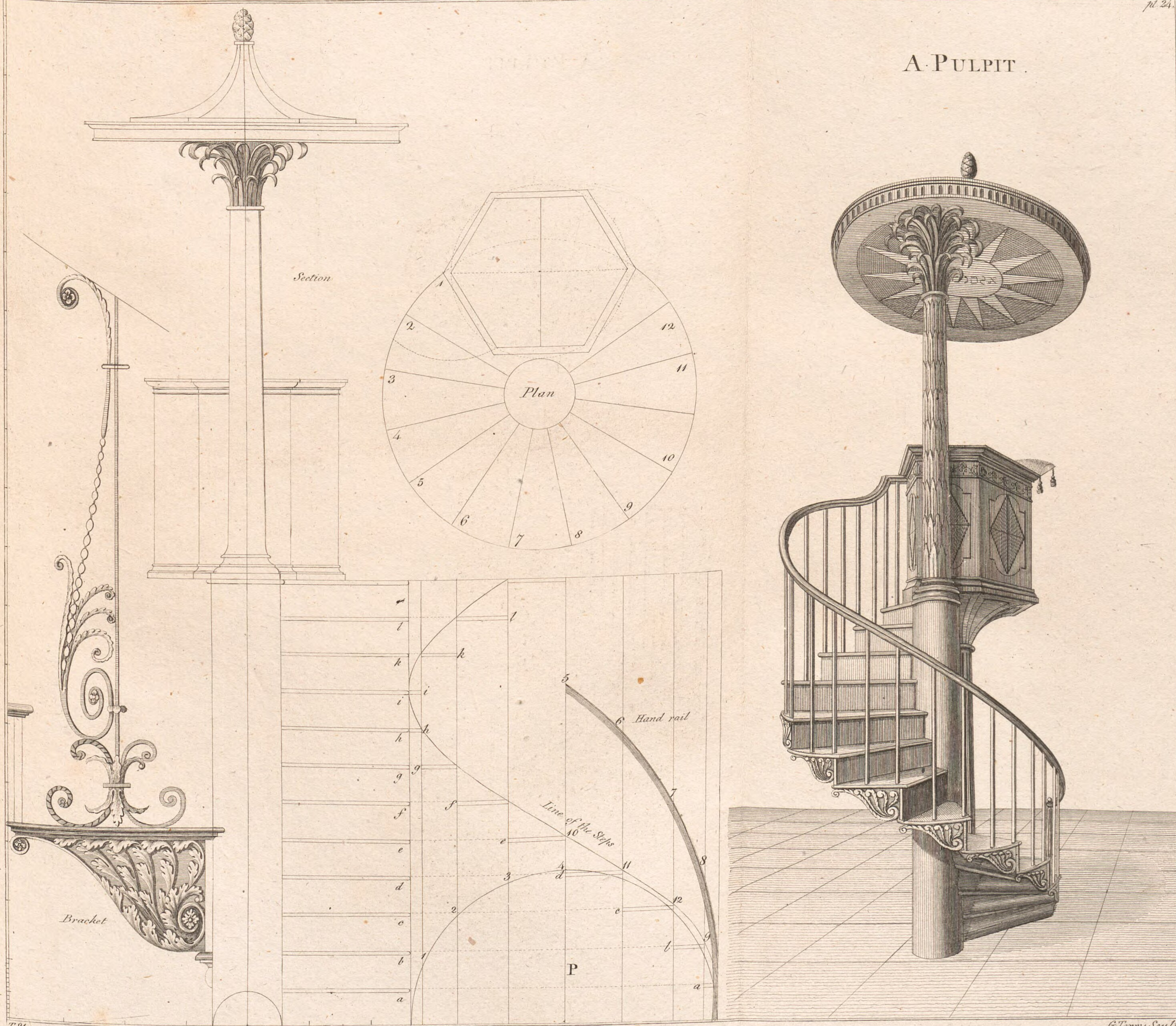
ogee, answerable to the brackets, and are fitted up separately afterwards.

In fixing the pillar it must be noticed, that it is first tenoned into transverse pieces of oak timber, which are sunk a good depth into the ground, so that when the clay is beat in solidly about the pillar it cannot work; yet it is easy to conceive, that in the pulpit it will be liable to spring when the preacher is in it; to prevent which I have introduced a light small column, situated in the center of the pulpit, and connected with it by a cove, on which the pulpit rests. The sound board is made as light as possible, which finishes in an octave cove at the top, and is fixed to the pillar by a strong screw and nut, together with a tenon, which is sunk into the sound board. The bannisters of the hand-rail may be straight bars of brass, made very light, dovetailed into the ends of the steps, and let into a plate of thin iron at top, which is screwed to the under side of the hand-rail.

Observe, that on the left side of the plate is a scale of feet and inches, from which the various measurements may be taken.

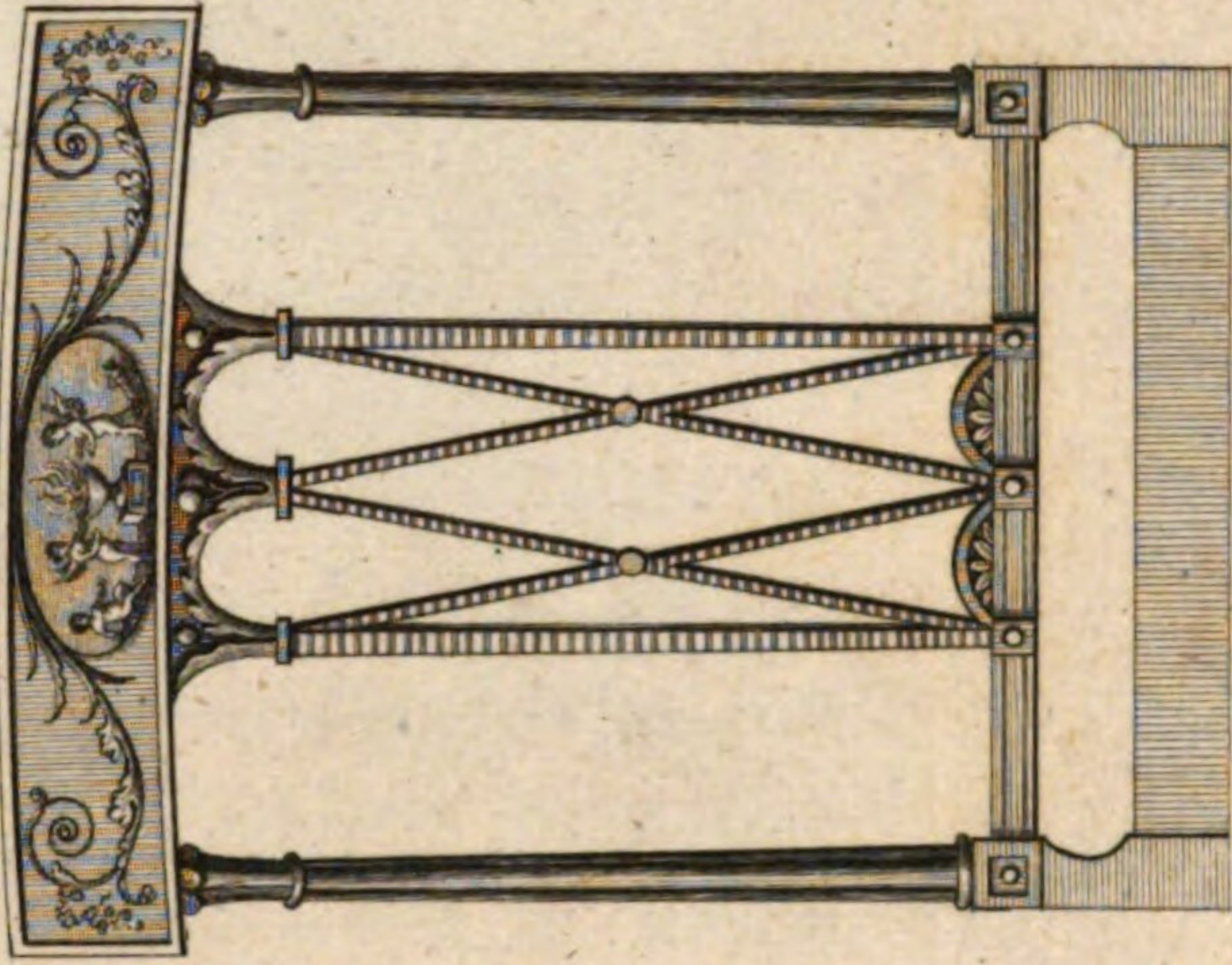
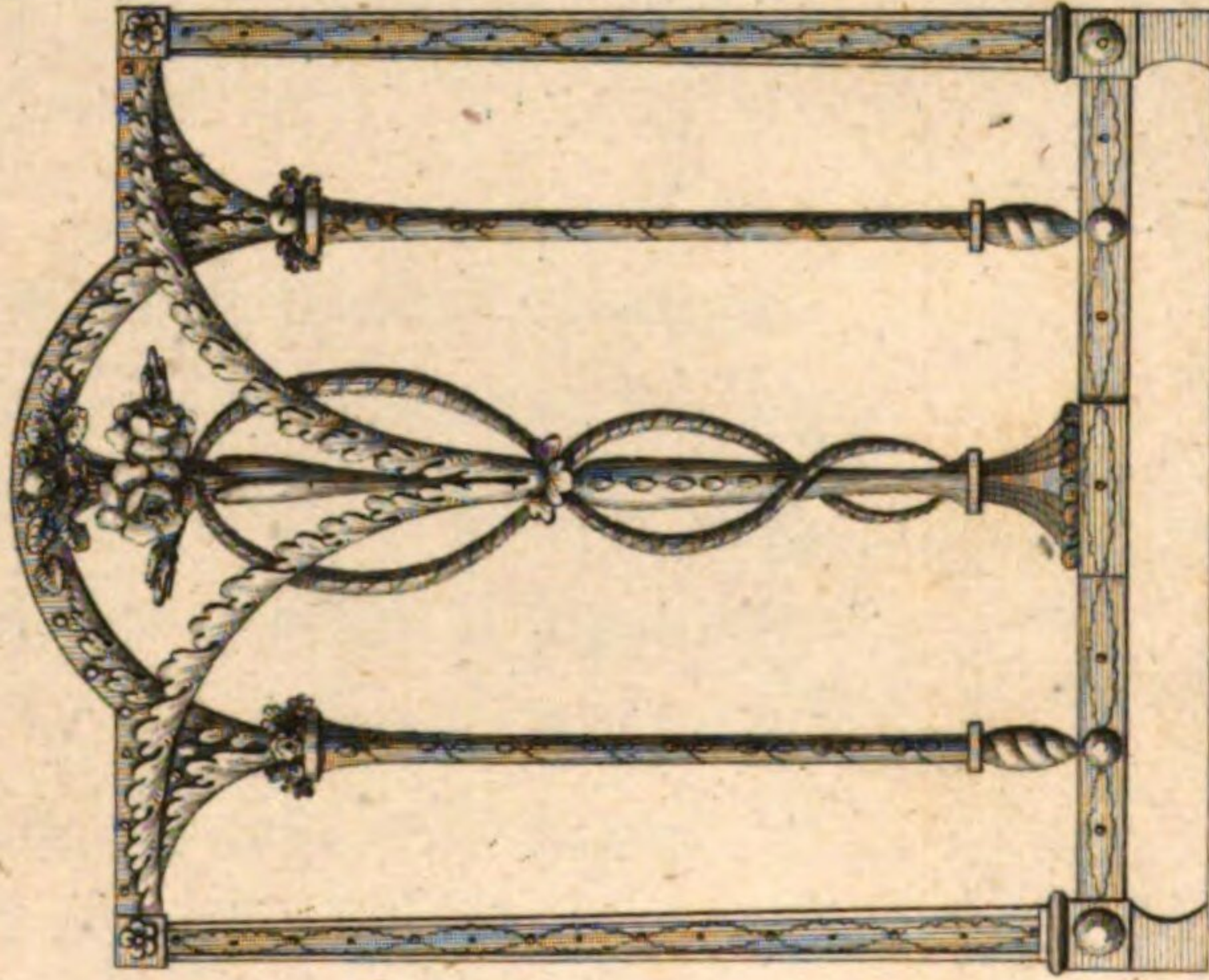
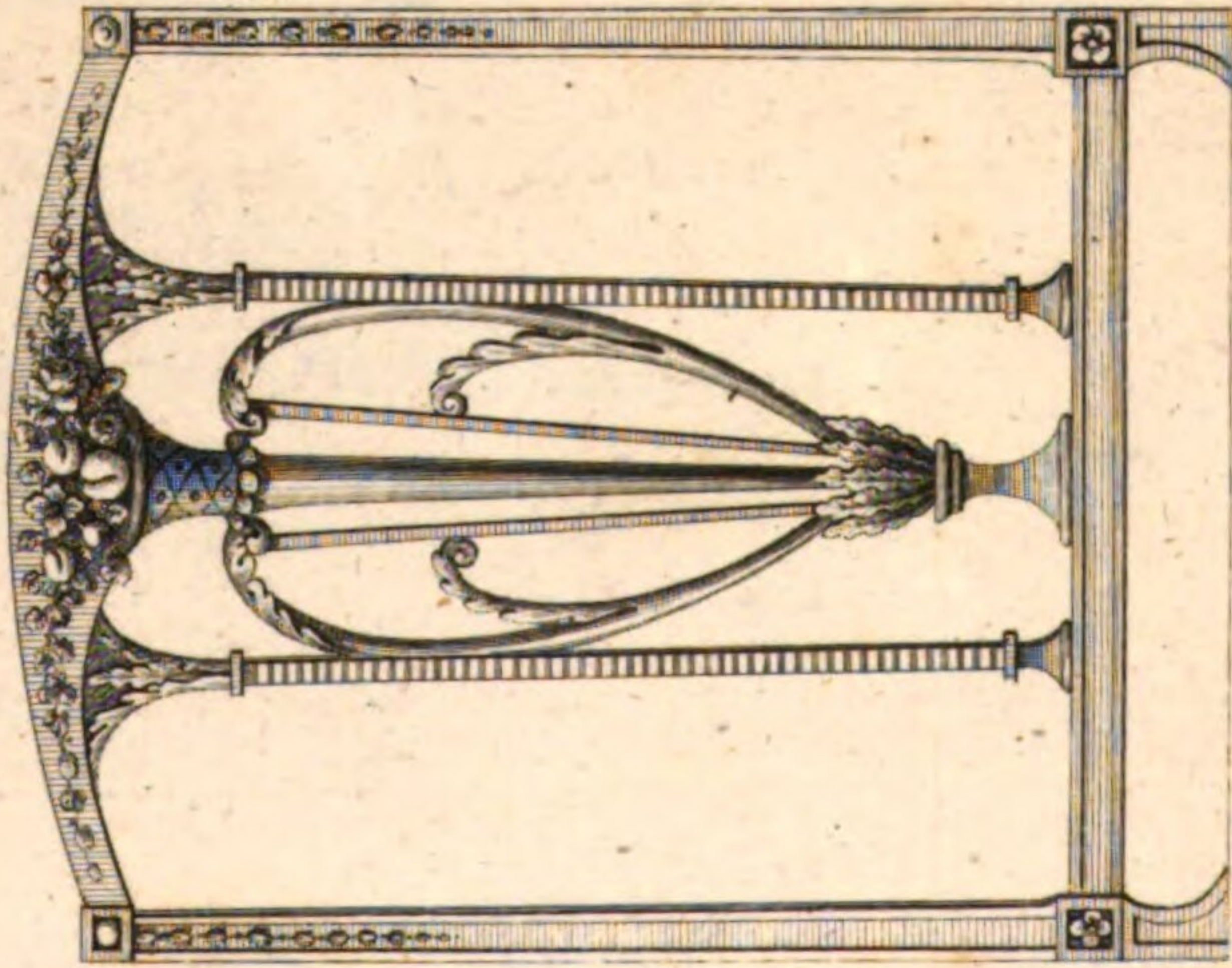
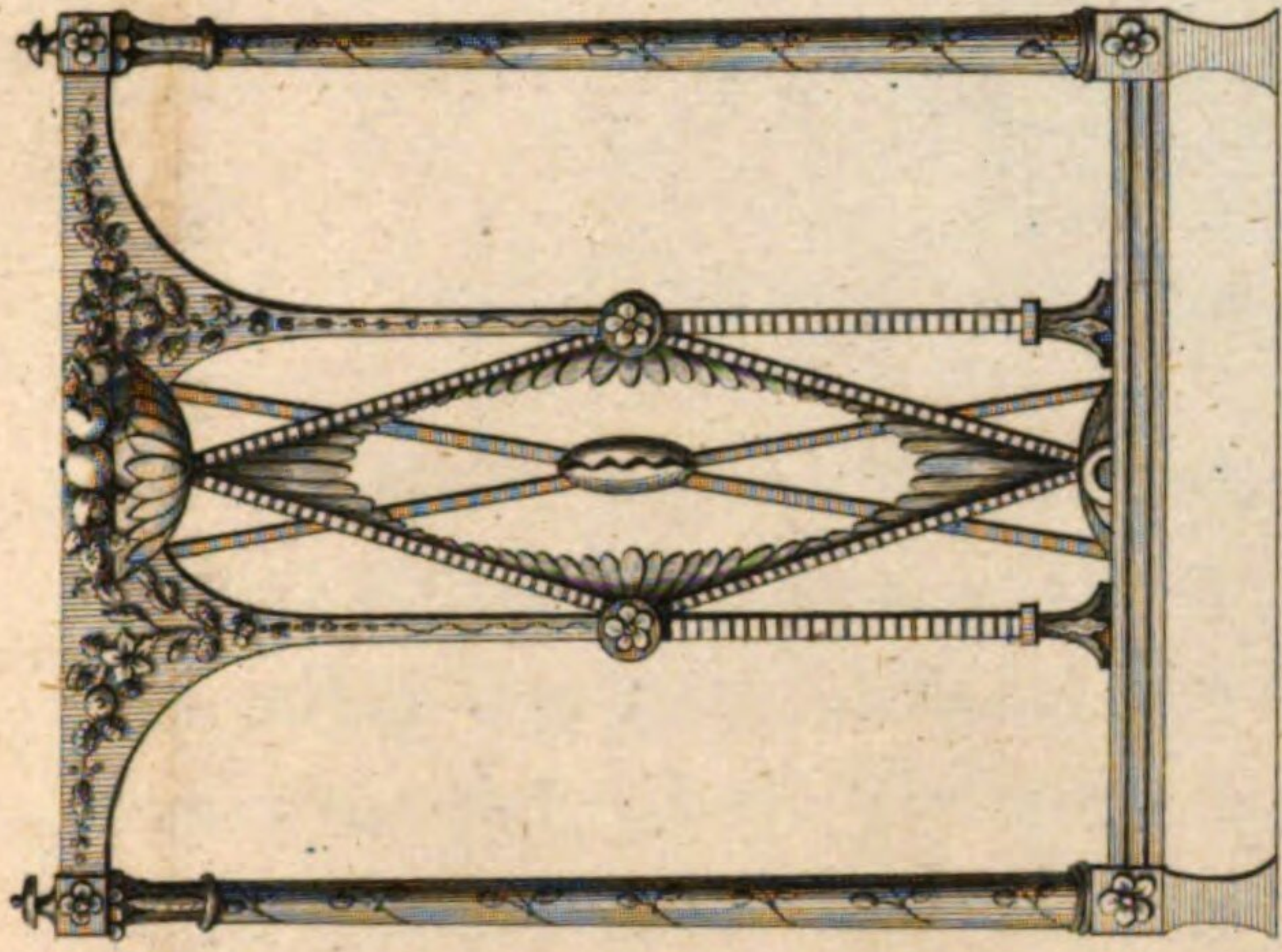
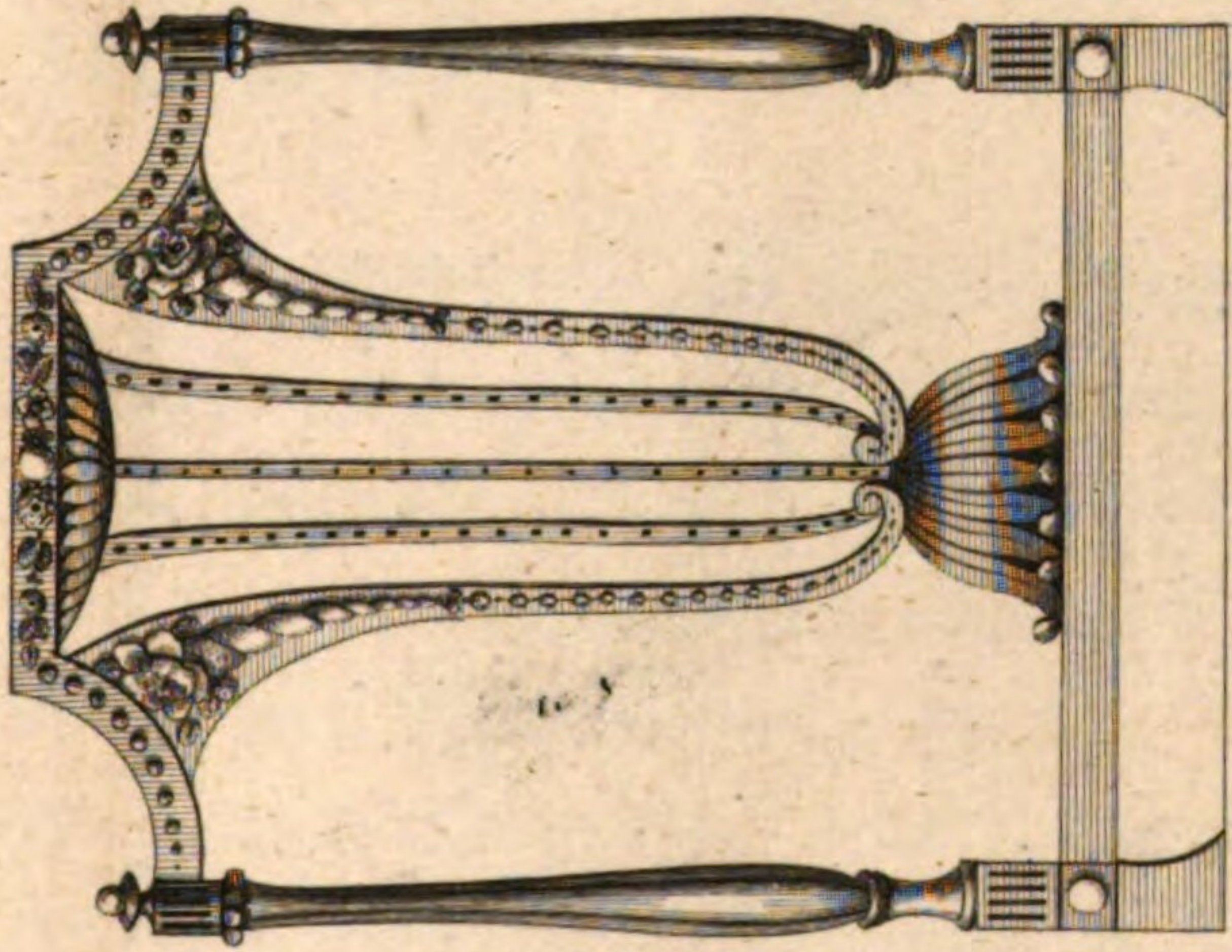
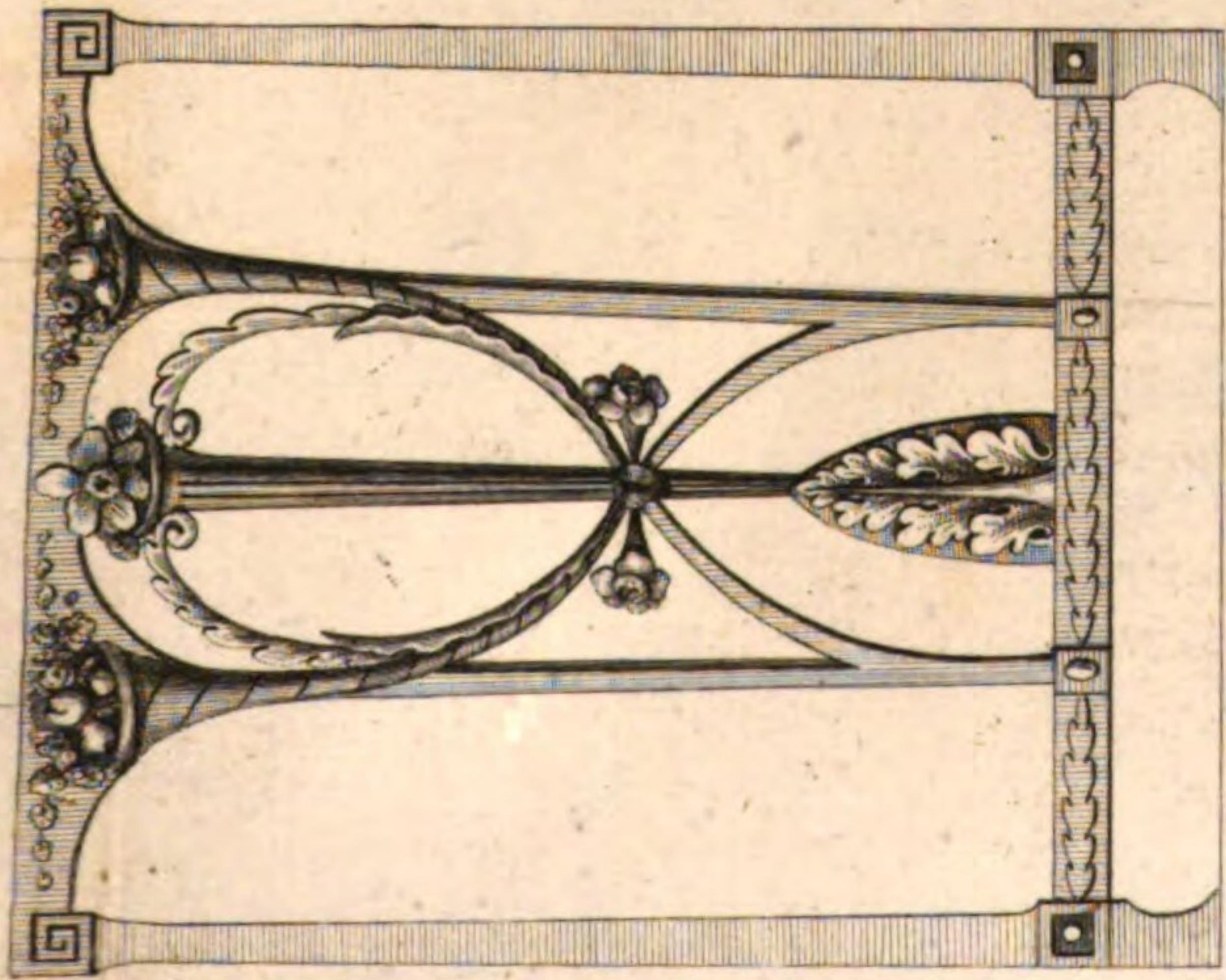
N. B. Plates 25 and 27, 28 and 29, require no explanations; they are therefore omitted.

A. PULPIT



BACKS FOR PAINTED CHAIRS.

pl. 25



T. Sheraton. del.

Published by T. Sheraton. Sep. 4. 1793.

G. Perry. Sc.

Of the Ladies' Work Tables. Plate XXVI.

THE table on the left is intended to afford conveniences for writing, by having a part of the top hinged in front to rise up. This rising top when it is let down locks into the frame, and secures the bag where the work is. The standards on which the table frame rests have transverse pieces tenoned on, which screw to the under side of the frame. The drapery which hides the work-bag is tacked to a rabbet at the under edge of the frame all round.

The design on the right is simply a work table; the upper frame, to which the top is hinged, is about two inches broad, made separate. The pillar is fixed to the bottom of the bag, which is a round frame made of wainscot, with a stretcher across each way, for the purpose of fixing the pillar to it, and to strengthen the frame. The upper frame, already mentioned, is connected with the lower one by small upright pieces tenoned in, after which the bag is formed of silk, and tacked to each frame, and ornamented on the outside with drapery.

Of the Drawing Table. Plate XXX.

THIS table will be found highly useful to such as draw, it being designed from my own experience of what is necessary

N

for

for those who practise this art. The top of this table is made to rise by a double horse, that the designer may stand if he please, or he may sit, and have the top raised to any direction. As it is sometimes necessary to copy from models or flower-pots, &c. a small flap is made to draw out of the top, which may be raised by a little horse to suit any direction that the top may be in, so that the model or flower-pot may stand level. The sliders at each end are necessary for the instruments of drawing, and for a light to stand on. The long drawer holds paper, square and broad, and those drawers which form the knee hole are fitted up for colours.

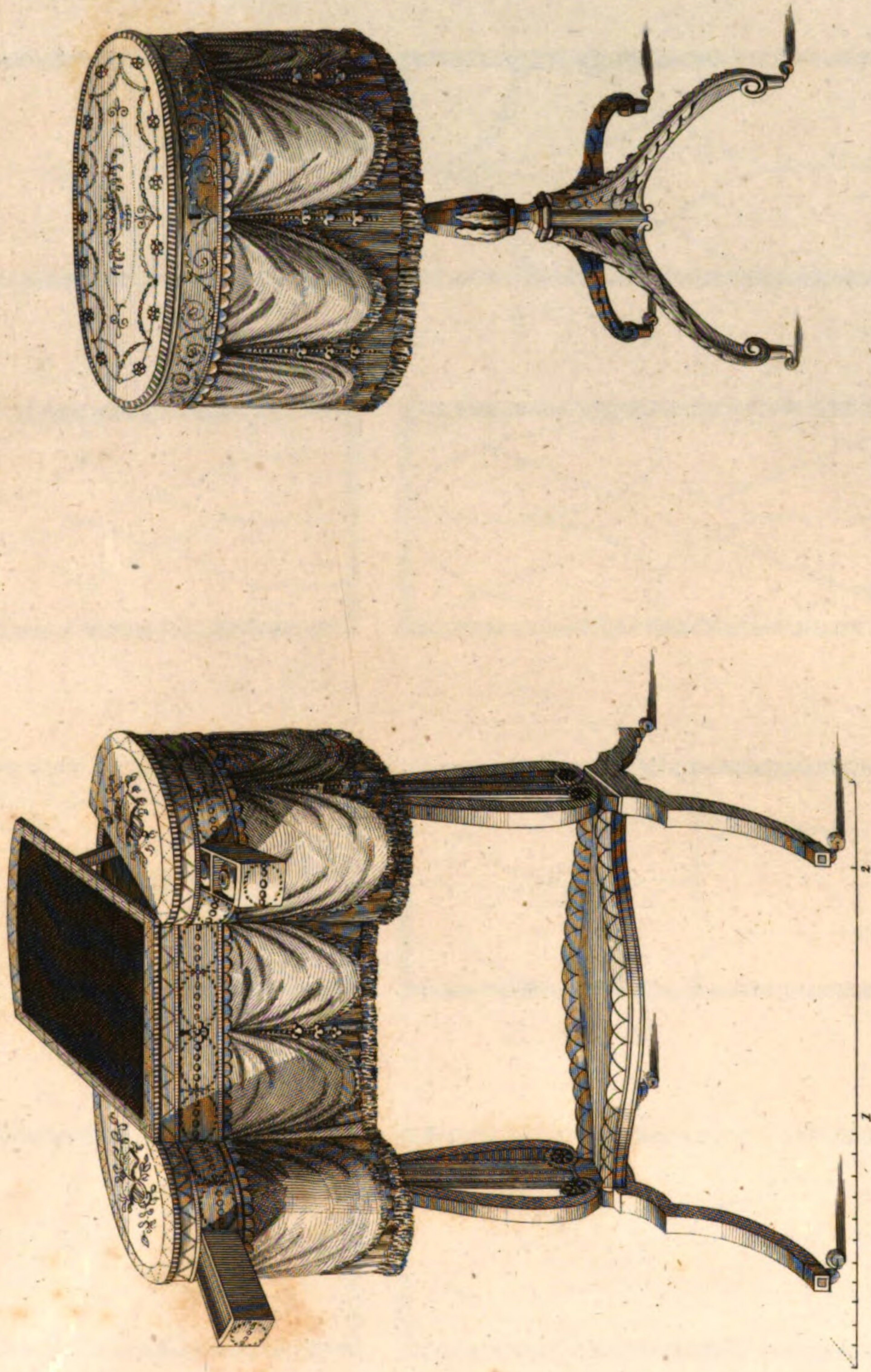
Of the Drawing Room. Plate XXXI. and XXXII.

WITH respect to the section, it is only necessary to observe, that the pier table under the glass is richly ornamented in gold. The top is marble, and also the shelf at each end; the back of it is composed of three pannels of glass, the Chinese figure sitting on a cushion is metal and painted. The candle branches are gilt metal, the pannels painted in the style of the Chinese; the whole producing a brilliant effect.

The view, Plate XXXII. contains an otomon, or long seat, extending the whole width of the room, and returning at each end

LADIES WORK TABLES.

Pl. 26.



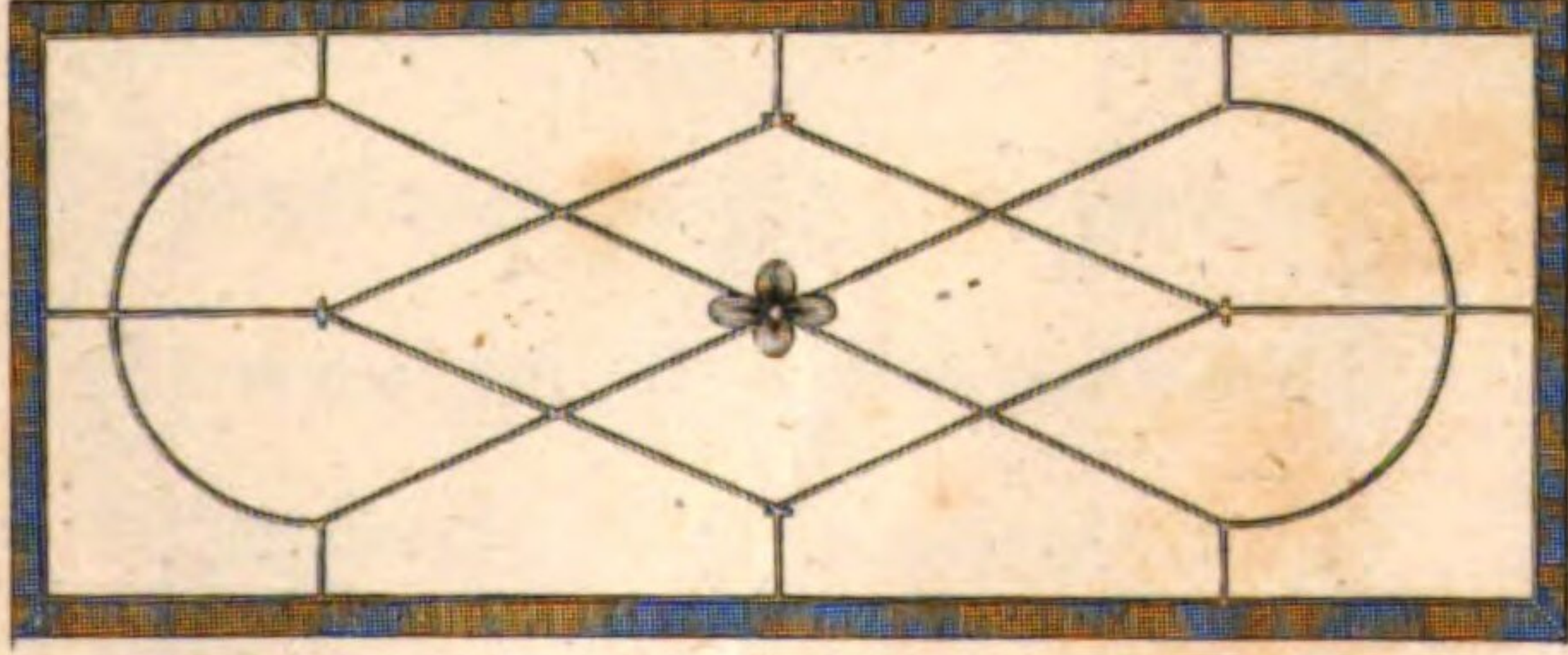
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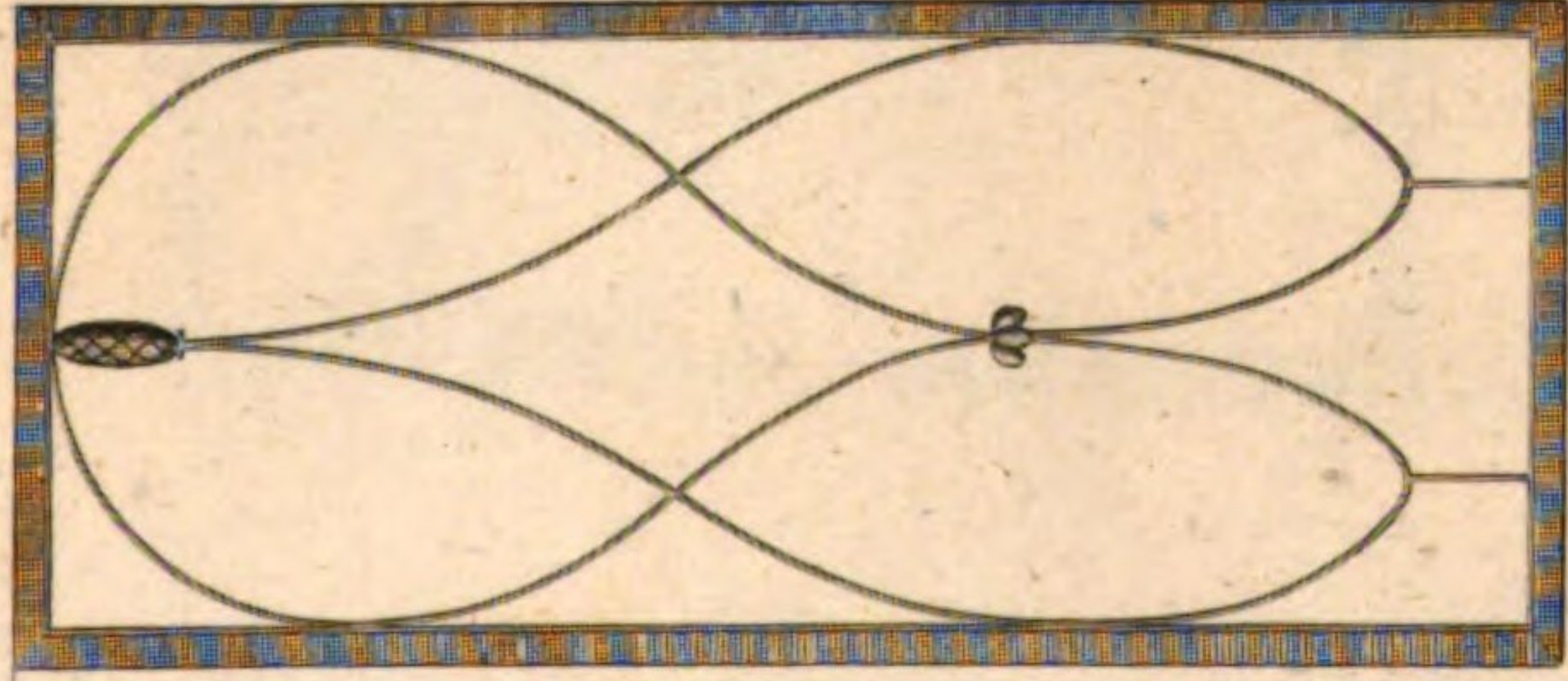
J. Barlow sculp.

DOORS FOR BOOKCASES

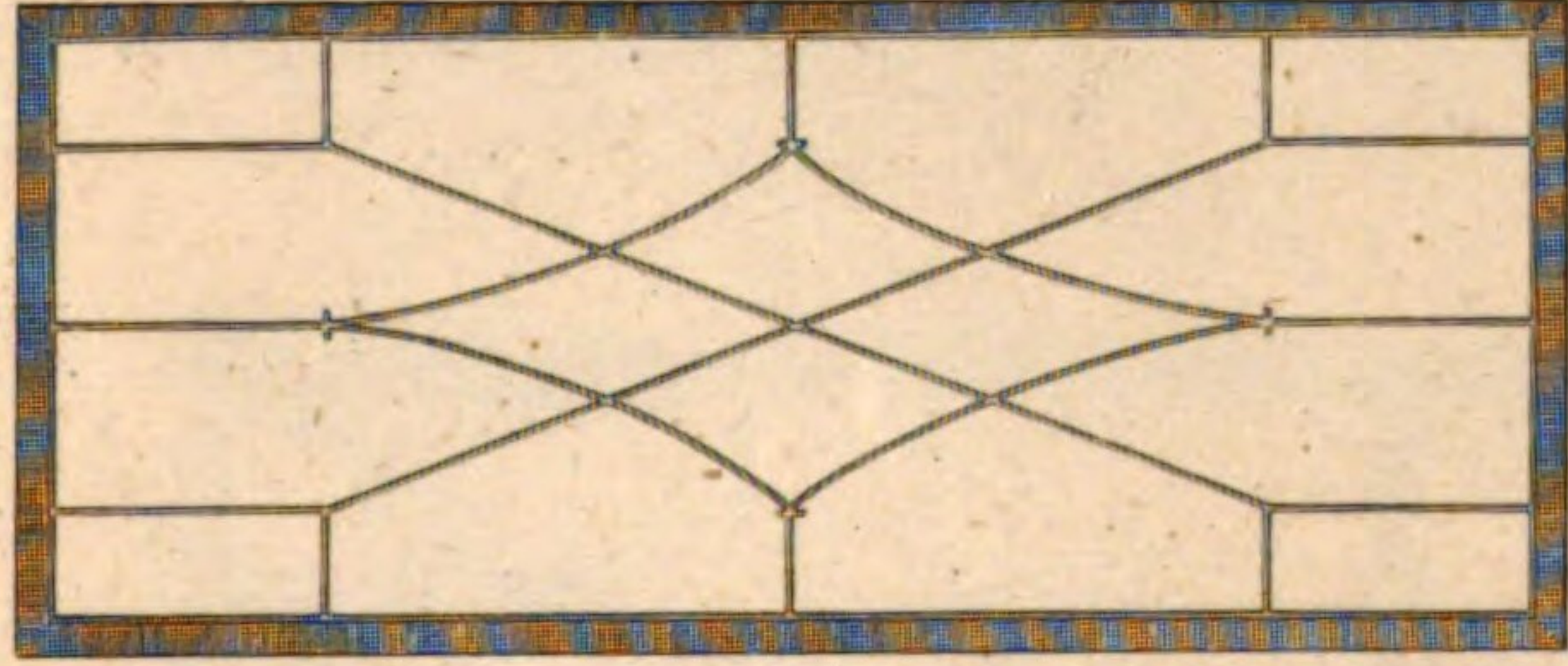
Pl. 27.



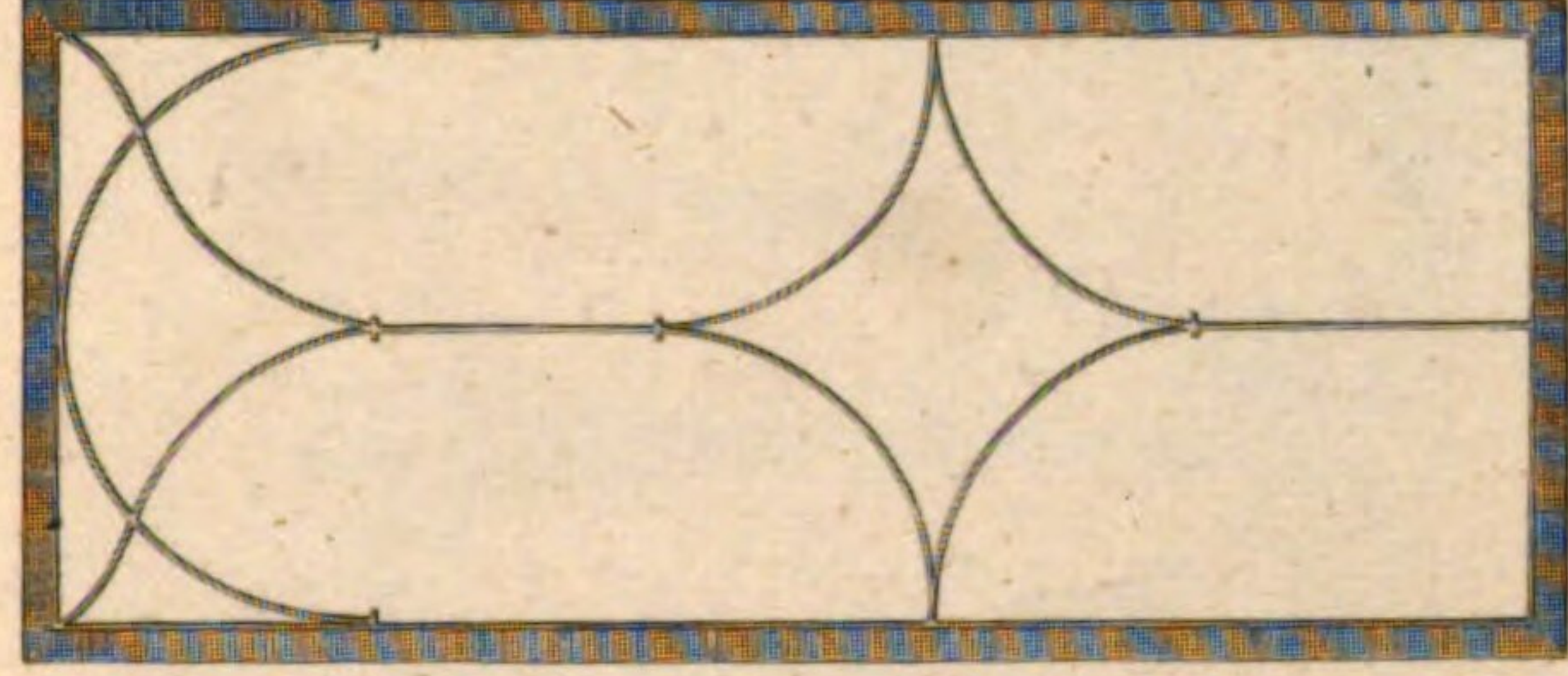
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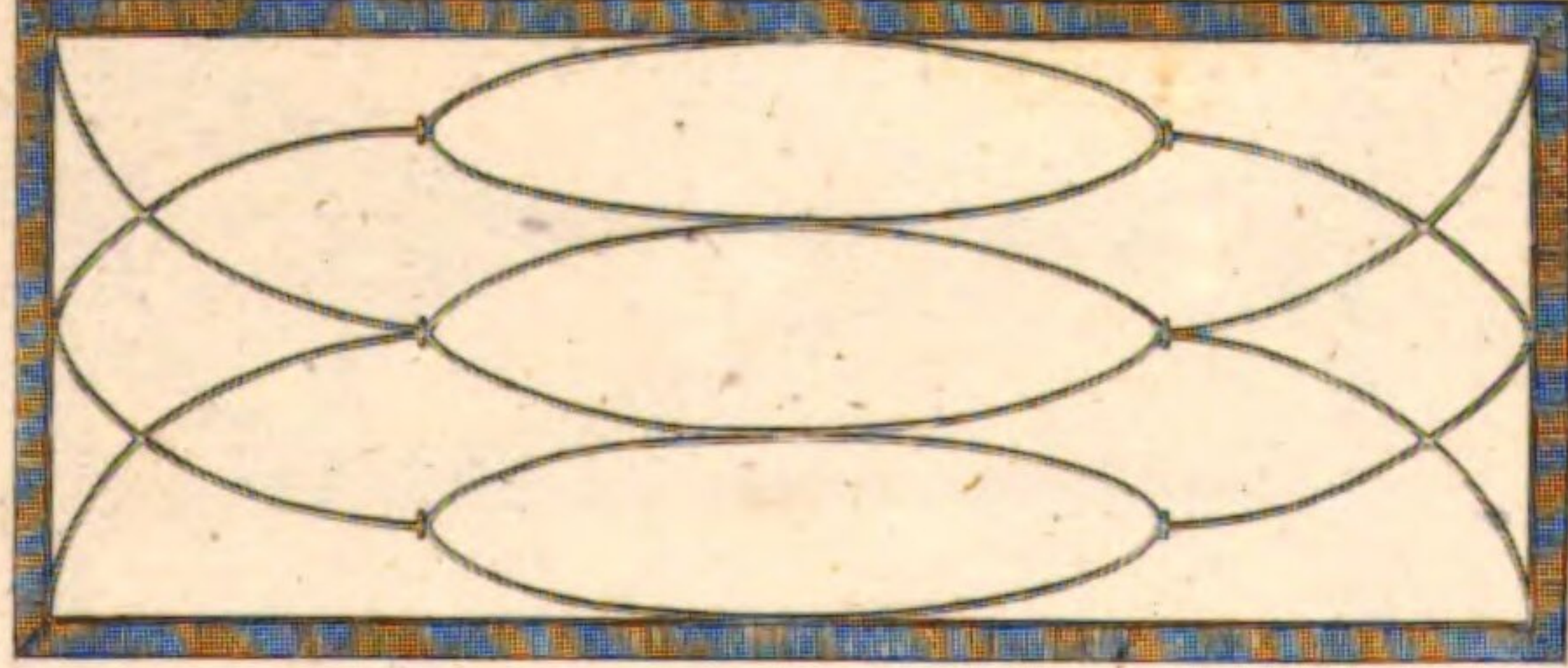
N^o 2.



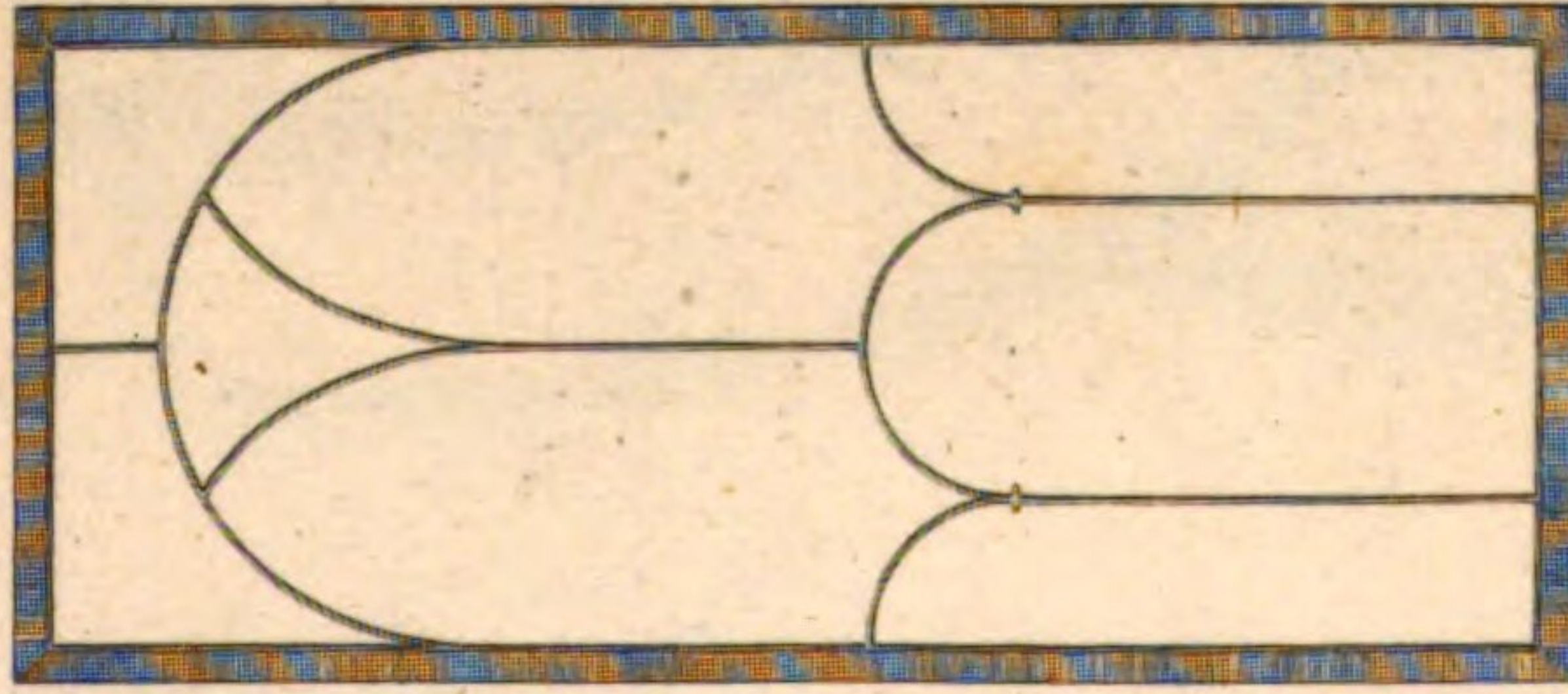
N^o 3.



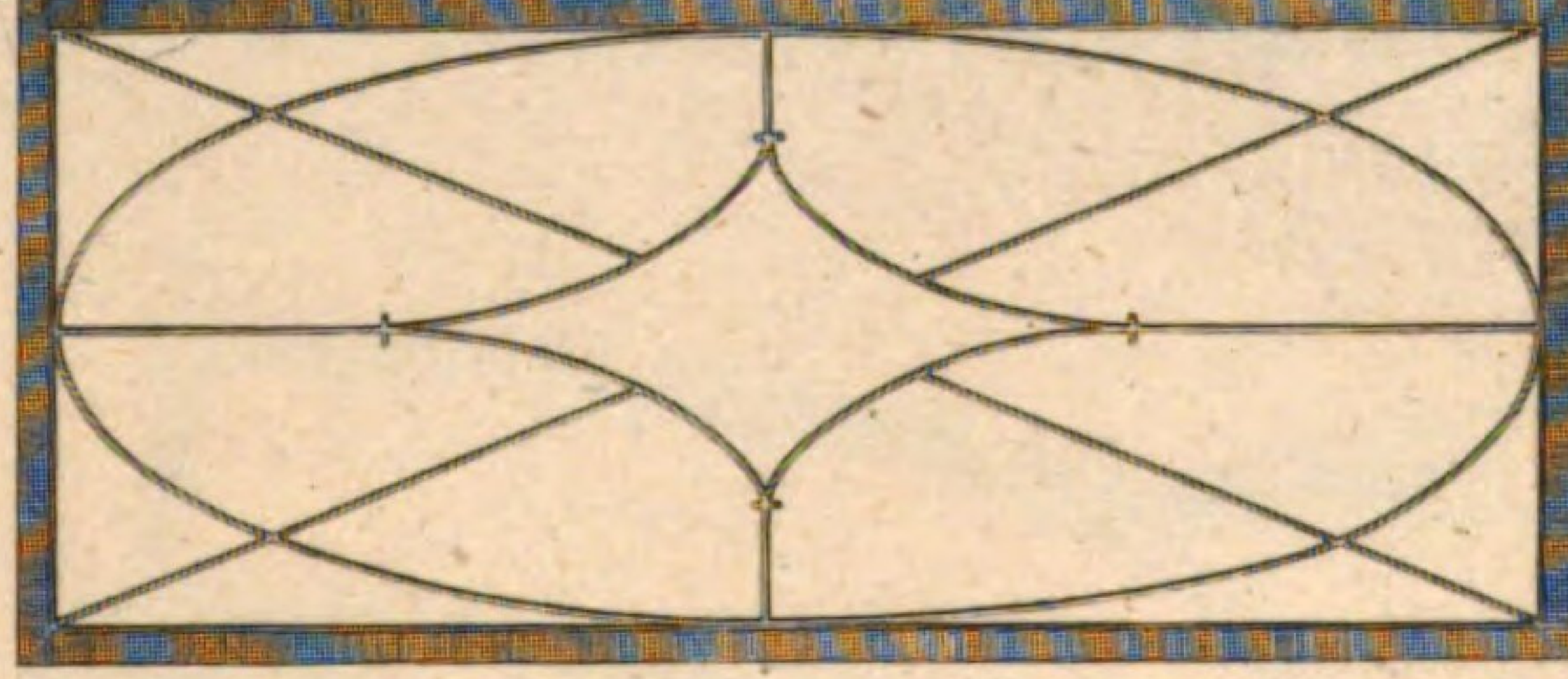
N^o 4.



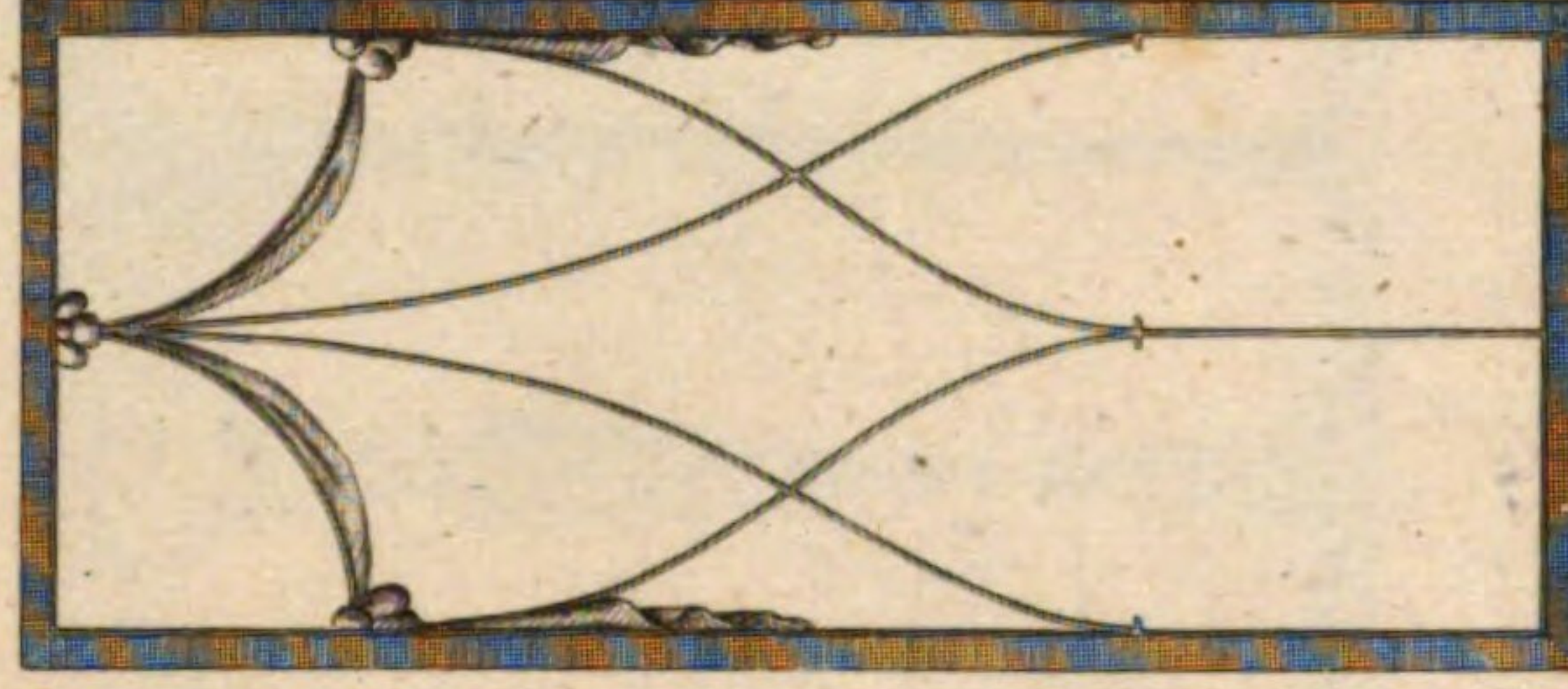
N^o 5.



N^o 6.



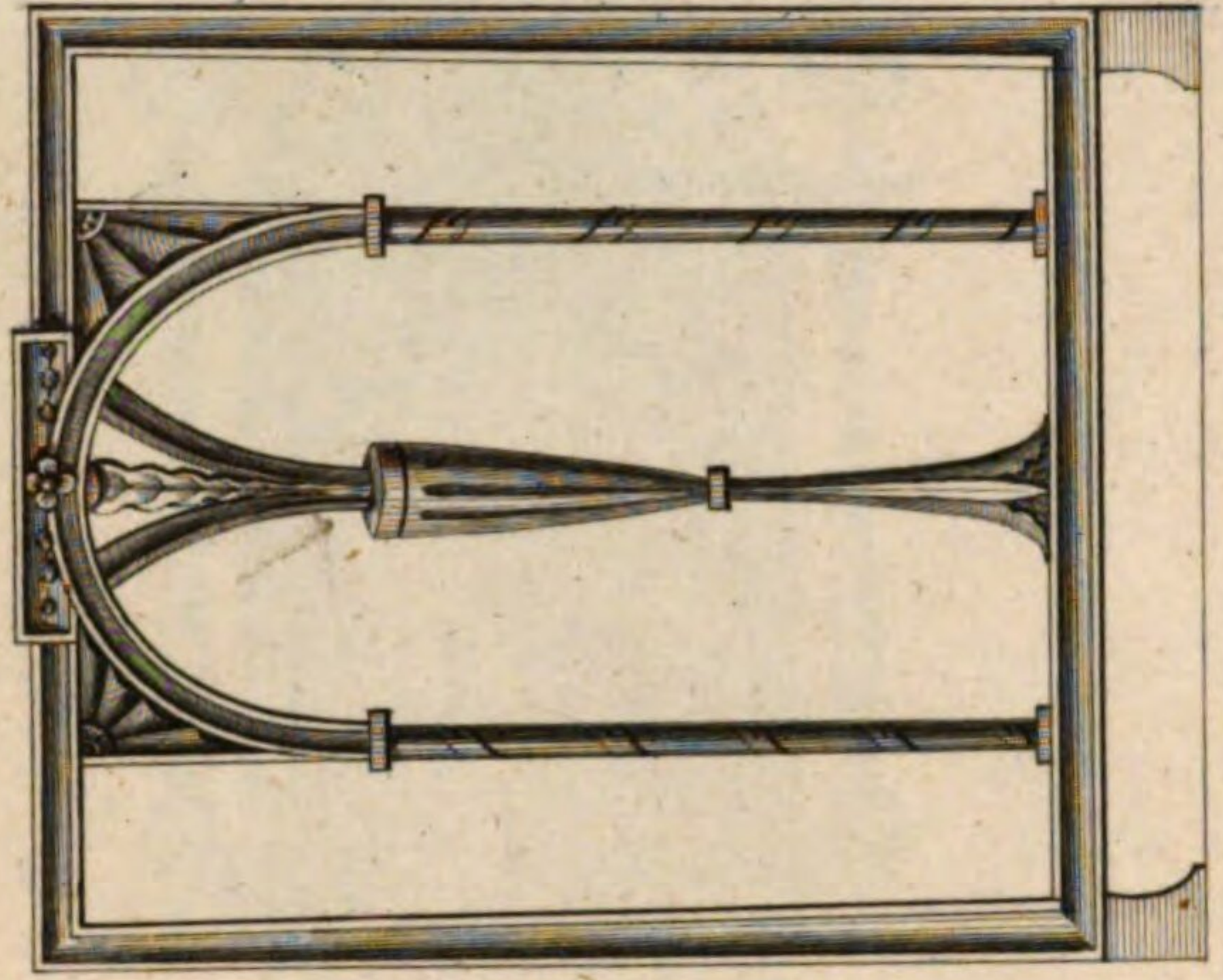
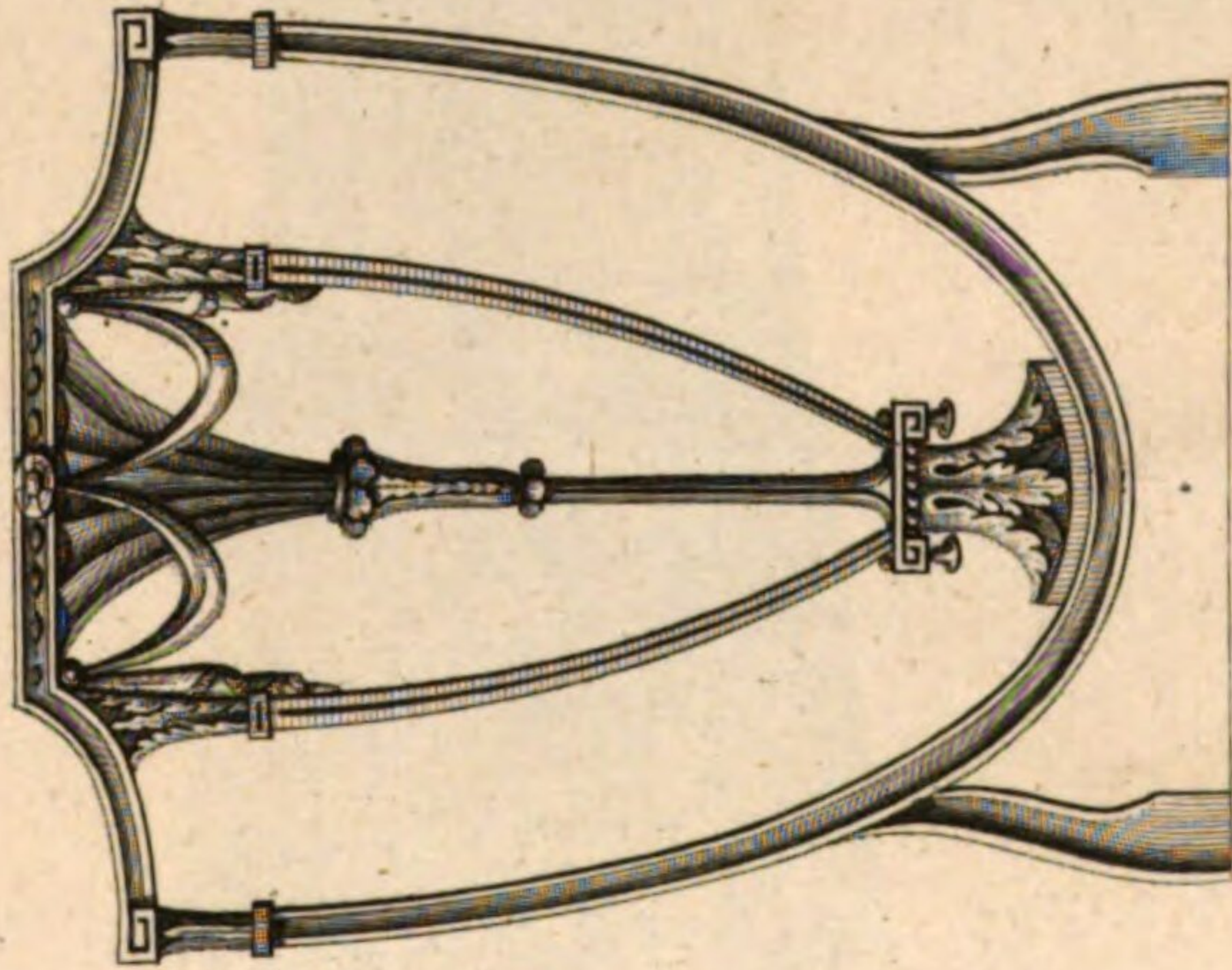
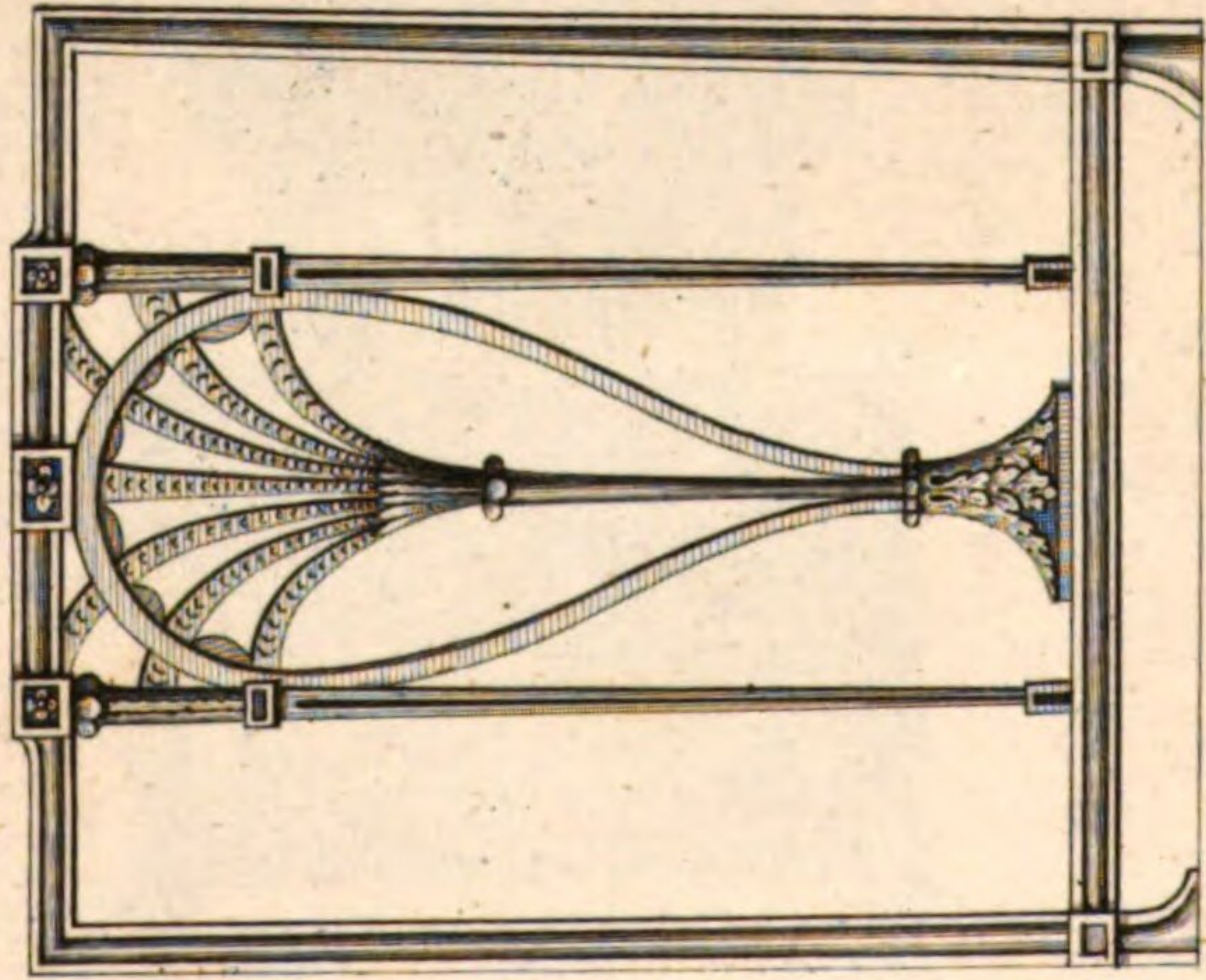
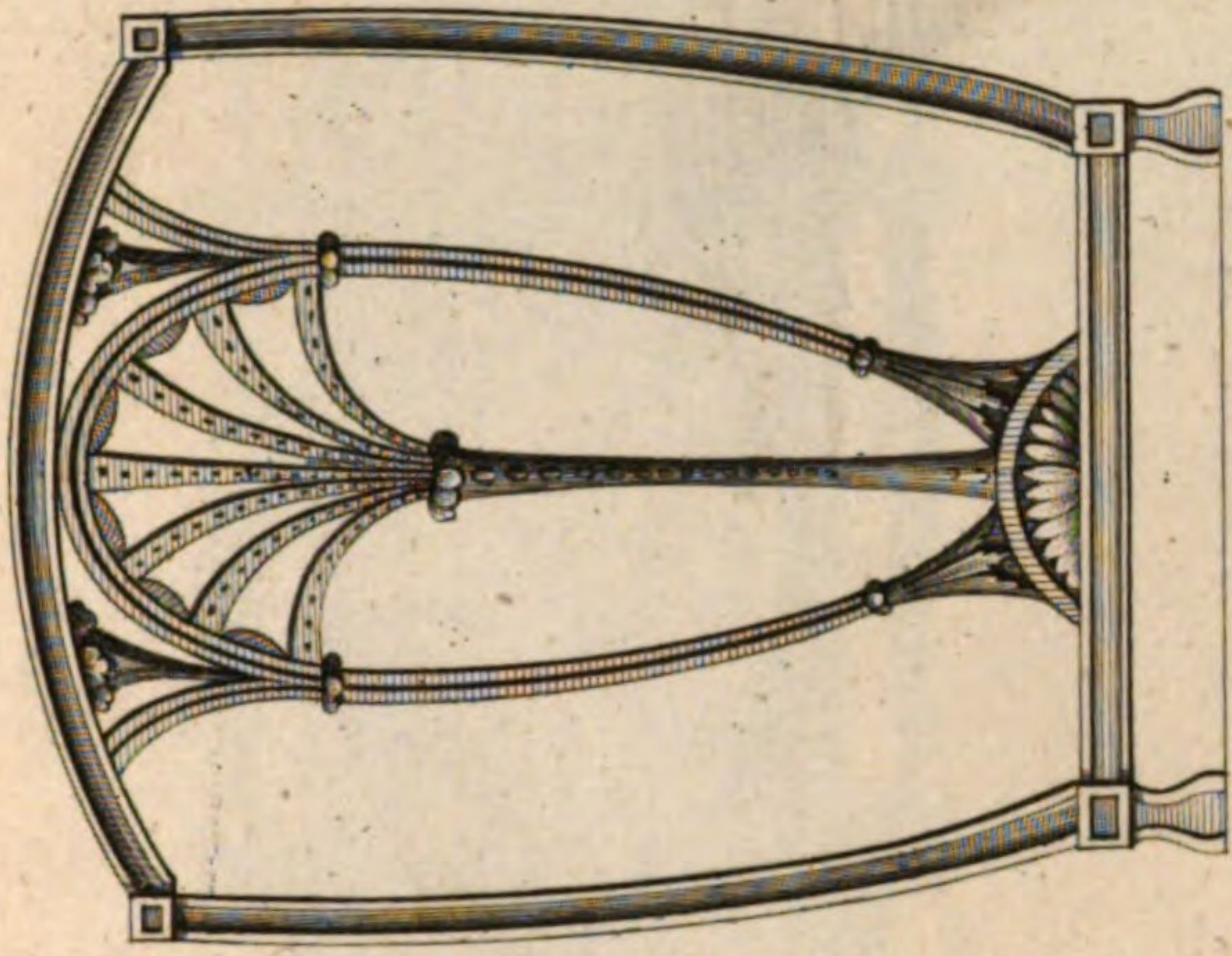
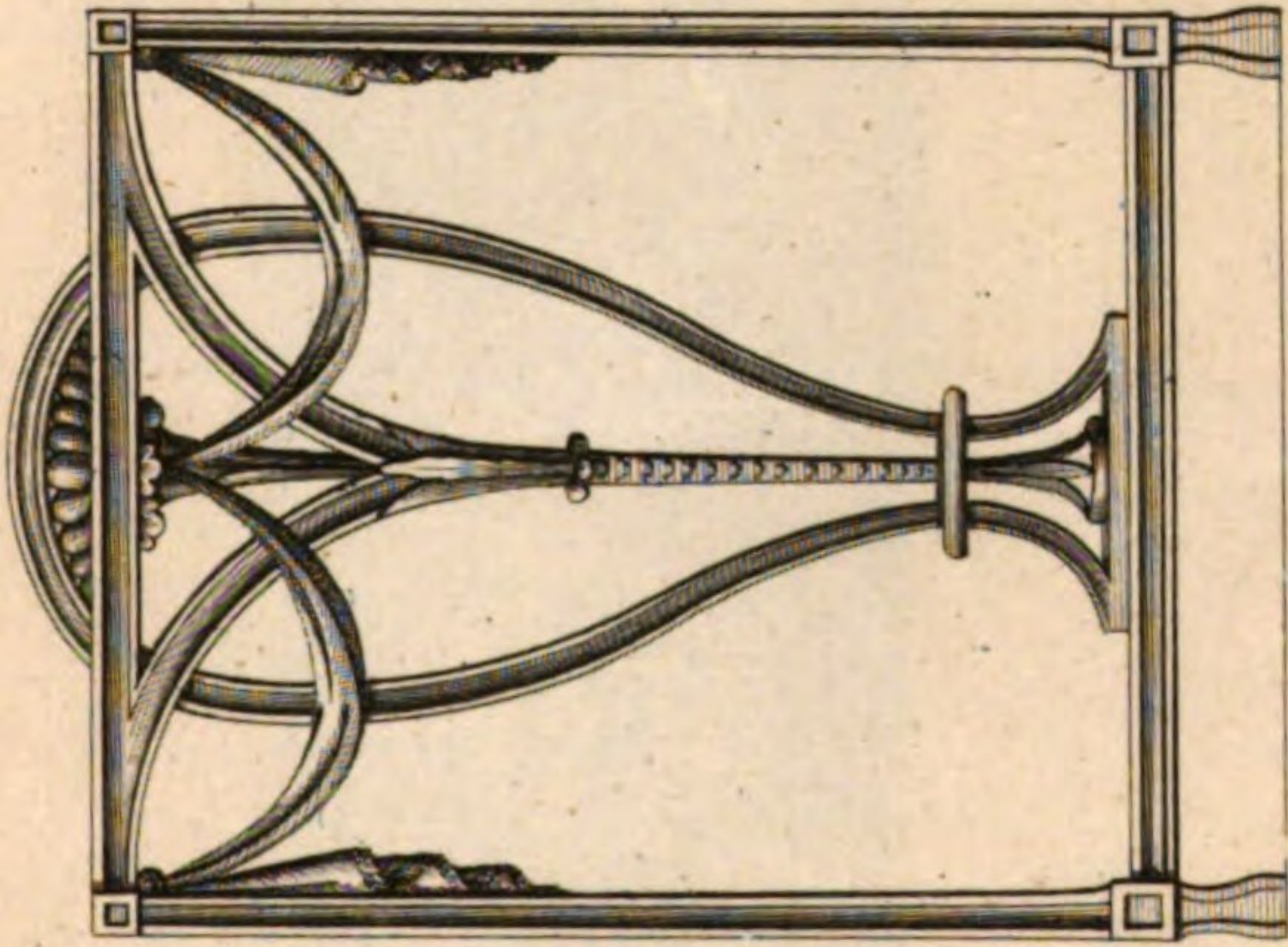
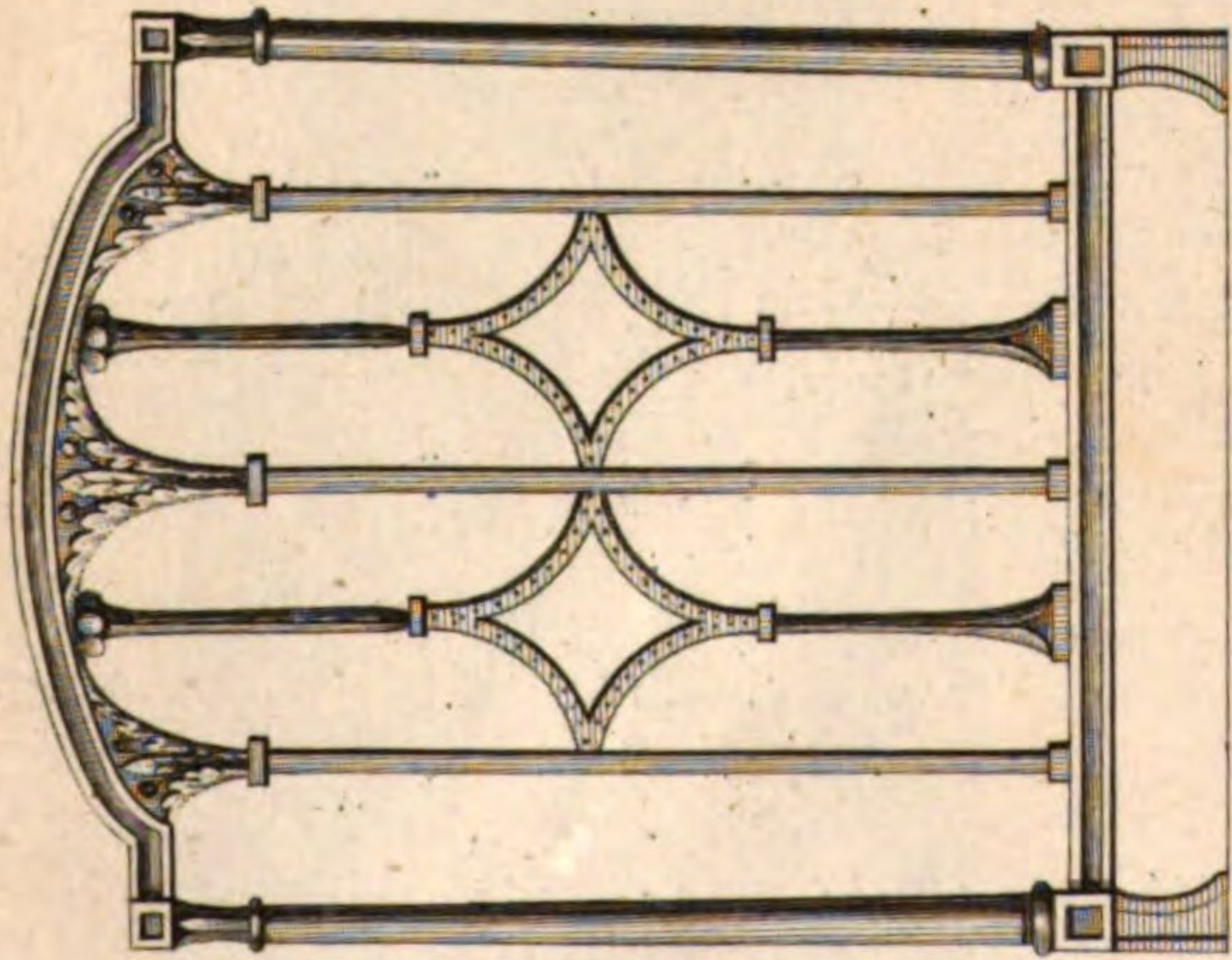
N^o 7.



N^o 8.

BACKS for PARLOUR CHAIRS

N. 28



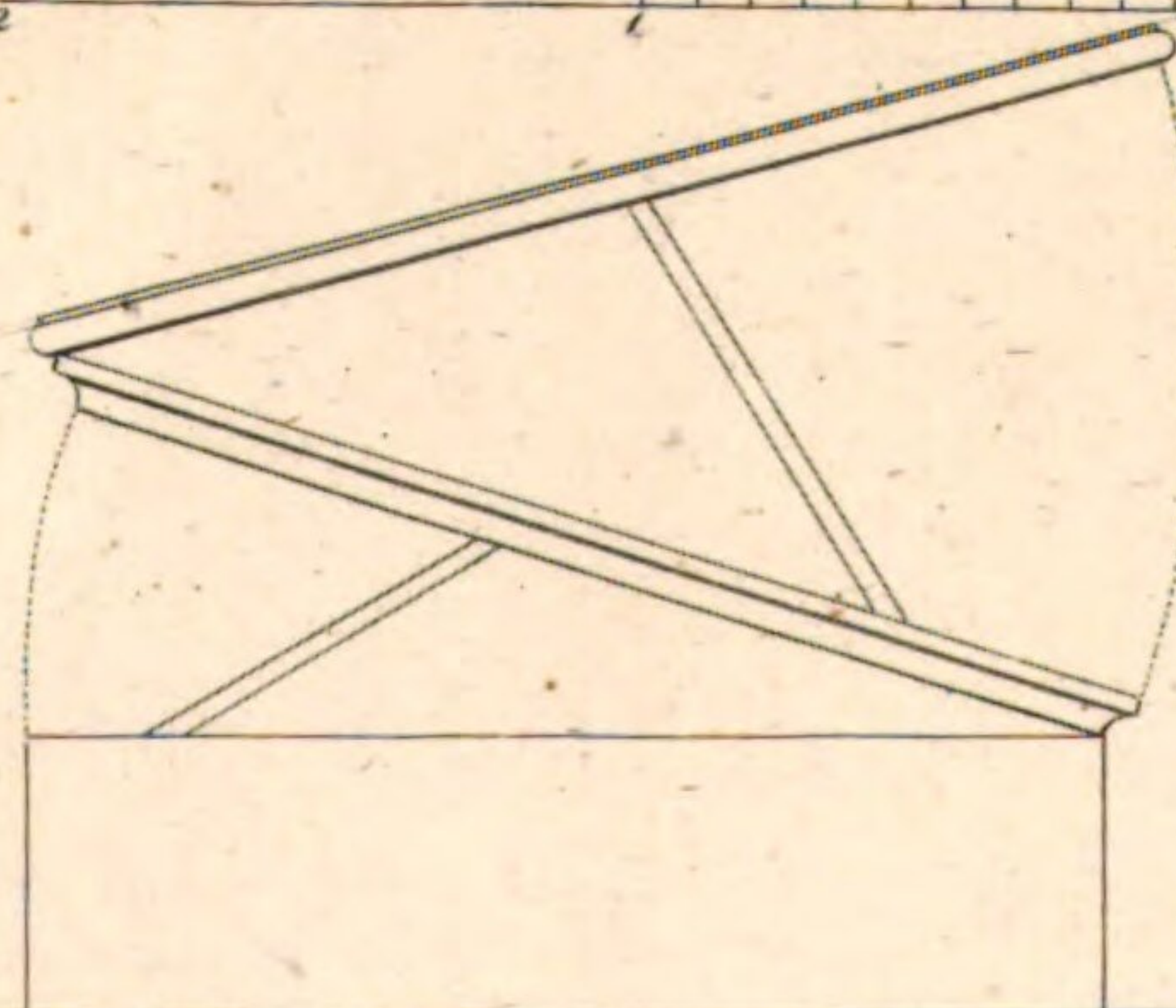
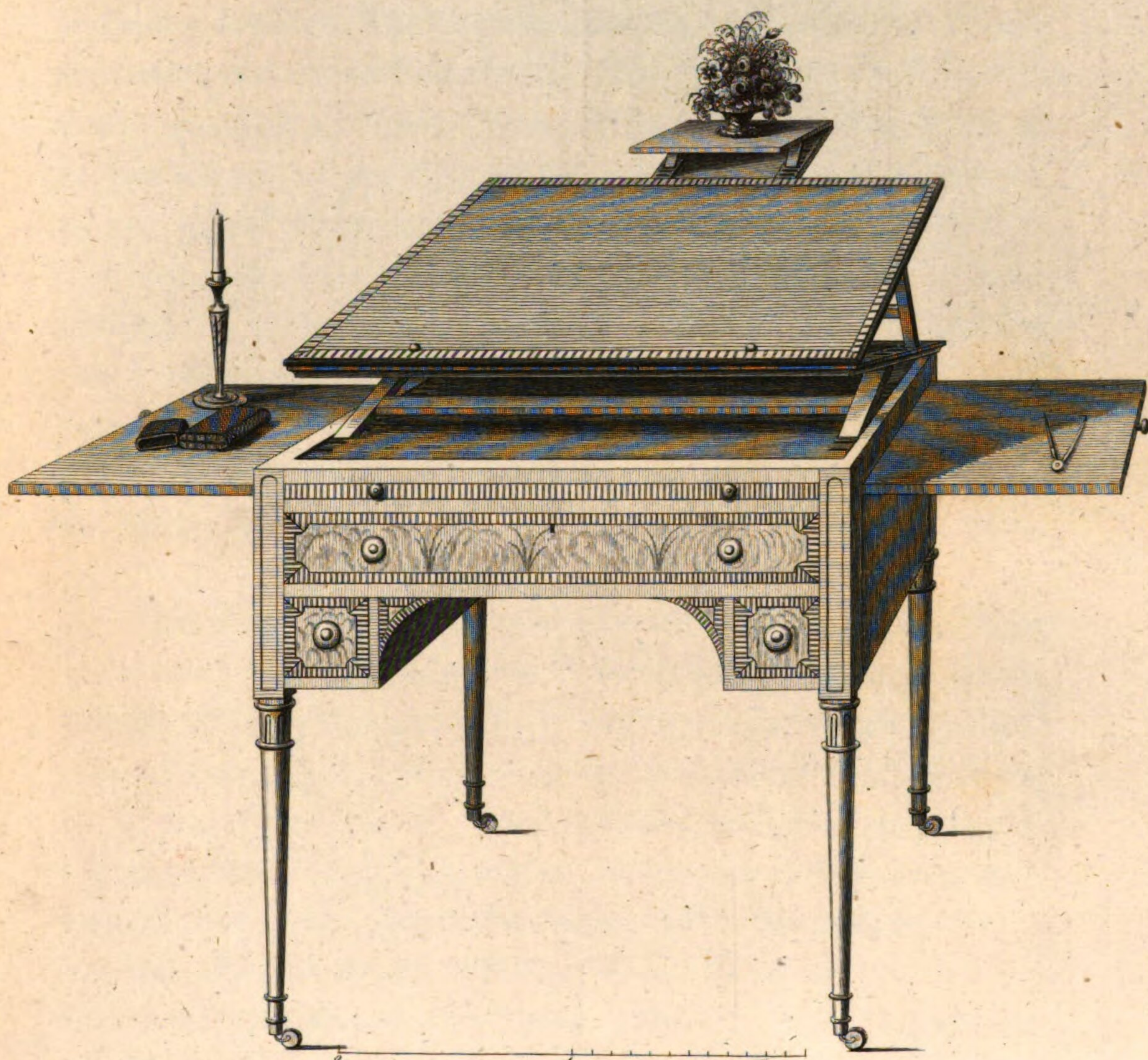
T. Sheraton. del.

Published by T. Sheraton, Oct. 27. 1793.

G. Terry. Sculp.

A DRAWING TABLE

PL. 30.



T. Sheraton Del.

J. Caldwell Direct

Published as the Act Directs by T. Sheraton Oct. 5. 1793.

end about five feet. The Chinese columns are on the front of this seat, and mark out its boundaries. The upholstery work is very richly executed in figured satin, with extremely rich borders, all worked to suit the style of the room. Within this otomon are two grand tripod candle-stands, with heating urns at the top, that the seat may be kept in a proper temperature in cold weather. On the front of the otomon before the columns are two censers containing perfumes, by which an agreeable smell may be diffused to every part of the room, preventing that of a contrary nature, which is the consequence of lighting a number of candles.

The chimney-piece is rich, adorned with a valuable time-piece, and two lights supported by two Chinese figures; on each side of the fire-place is also a Chinese figure, answerable to those which support a table on the opposite side, under which is seated a Chinese figure. Over each table, the fire-place, and in the center of the otomon, is a glass, which by their reflections greatly enliven the whole. The subjects painted on the pannels of each wall are Chinese views, and little scenes. The carpet is worked in one entire piece, with a border round it, and the whole in effect, though it may appear extravagant to a vulgar eye, is but suitable to the dignity of the proprietor.

N. B. In

N. B. In addition to what has been said on perspective in the first work, I would here annex a few remarks on taking the geometrical or original measurements of a piece of furniture drawn in perspective, supposed to be destitute of any lines or scales.

In Plate XXX. is therefore inserted a view of a bookcase, figure K, which the reader must imagine to be without any lines except those which form the outline of the piece. It must, however, be premised, that a workman is acquainted with the proportion of some one or other of its parts, without which nothing can be done or ascertained. He must also be acquainted with so much of perspective as to know that a line passing through the diagonal of any square, if produced, cuts the horizontal line in the point of distance. These being known, proceed first to find the horizontal or vanishing line by producing $c d$, the top of, and $f r$, the bottom of the under part, till they meet in a point, as at s , which will be the point of sight; through s draw a line parallel to the front of the bookcase, which will be the horizontal line sought for. From the point of sight draw at random lines forward from p , and e , or any other point that may be necessary. Next find out the point of distance, without which the depth of the ends cannot be known: in order to this, the workman must recollect that the brackets are
always

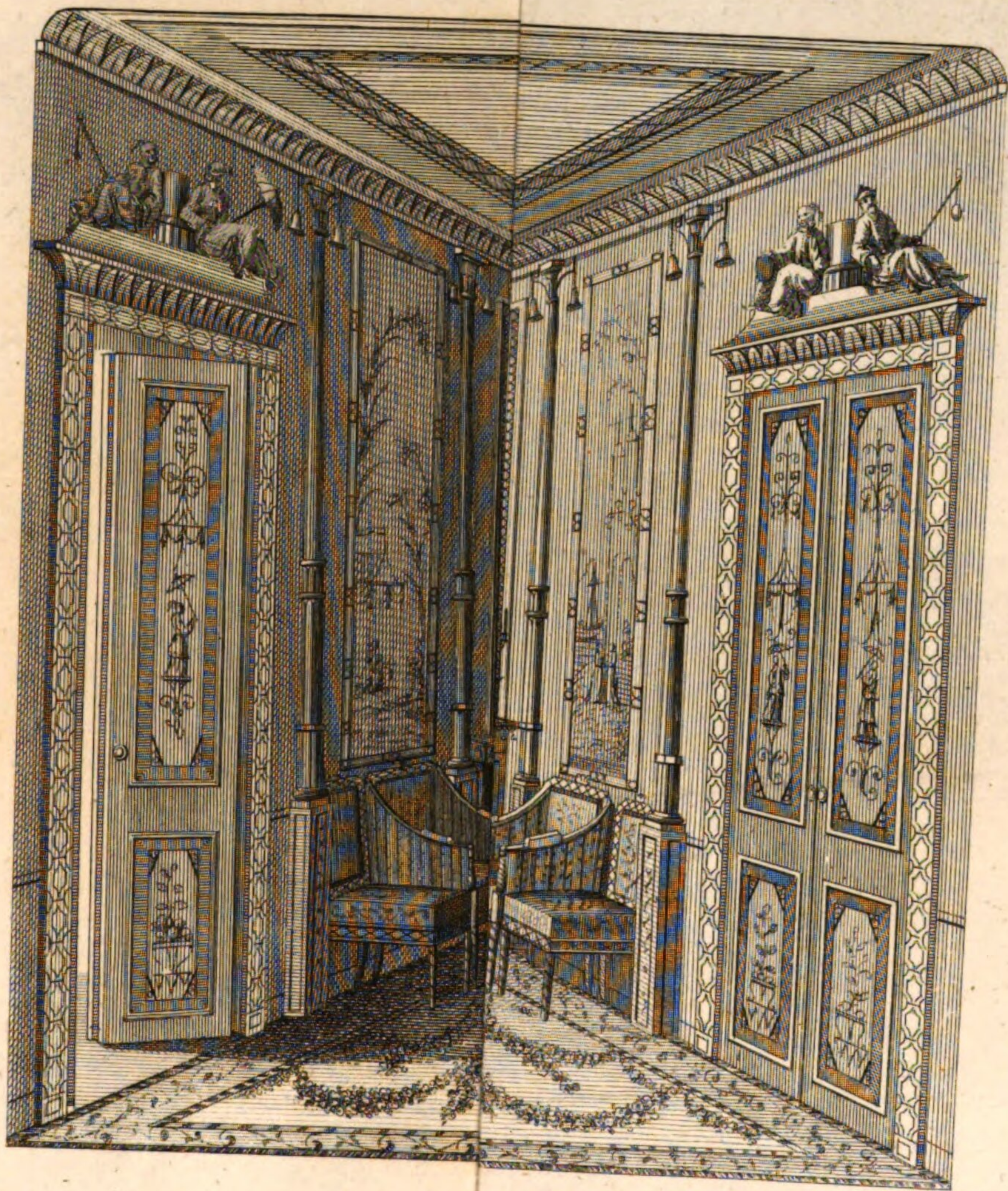
A VIEWING ROOM.

Pl. 31.



T. Sheraton del.

J. Barlow sculp.



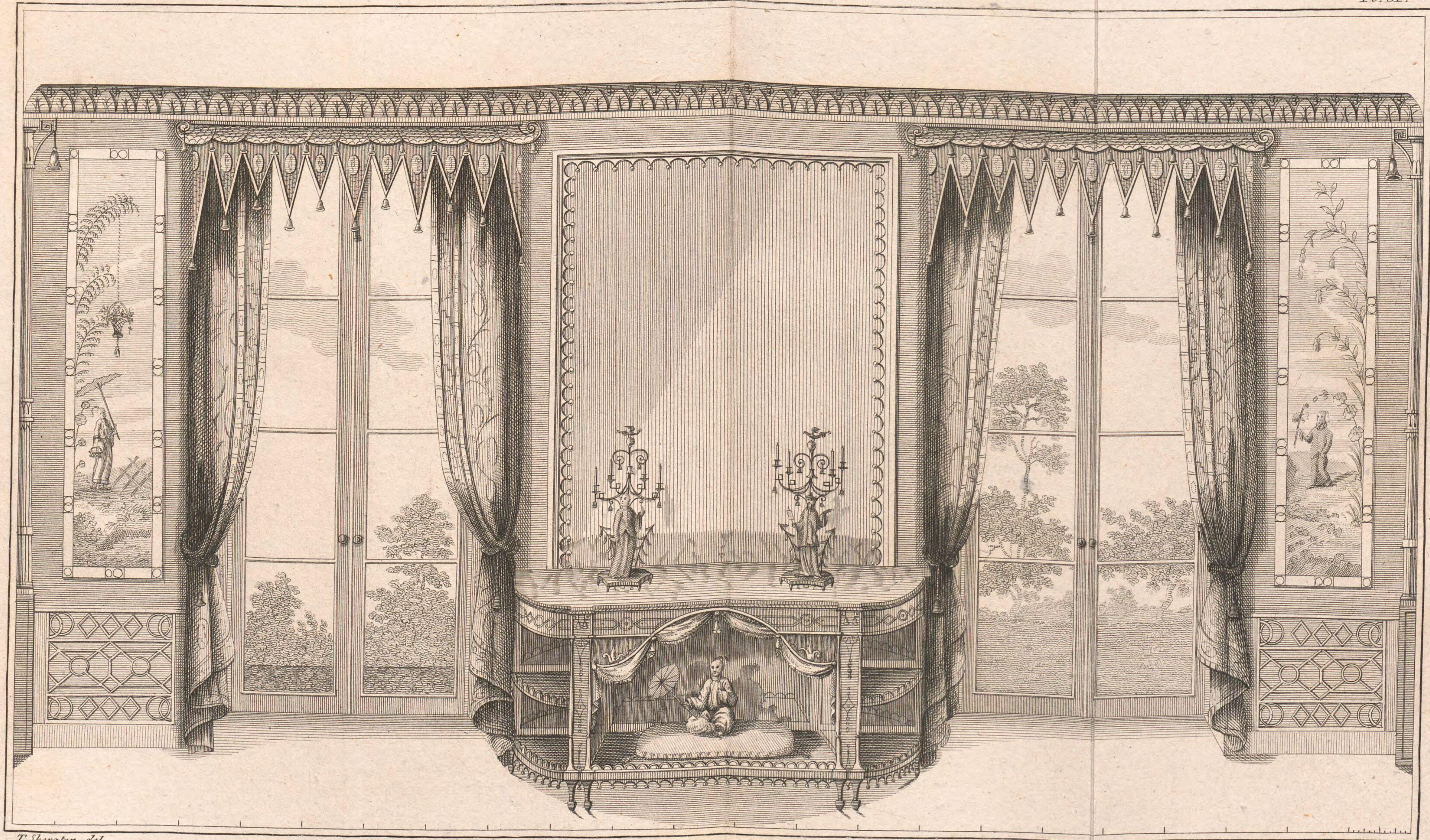
always as long at the ends as on the front, and that therefore they form a square block; wherefore take $4f$, and place it from f to g , and from g to h , the end bracket will be the diagonal of a square, whose side is $4f$; produce the line $g h$, which will cut the horizon at D ; the distance, as the line on the leg of the gouty stool, passes to the distance which is out of the plate. Lastly; from D draw lines forward through r and 10 , or any other part, till they cut the front line, as at $t w$, by which will be discovered the proportion that the ends bear with the front, and how much the lower part projects before the bookcase. Now if there be a scale of the front already to the design, then the whole can be determined; for by taking the compasses extended to a foot, and repeating it on the perpendicular line from a to l , the height of the doors are known, and by the same rule the height of the pediment from l to m . Then if the same compass be applied from f to w , the depth of the lower part, it will be found vastly out of proportion with the front, which I have done on purpose, to shew that by a comparison of this sort the errors of a design in point of perspective may be discovered. If, however, there be no scale to the design, then it will be necessary to assign a certain portion for a foot, as near as we can judge, by considering the common length of a bracket, from f to 4 , which in general is about four and a half or four inches, which repeated three times, finds a foot; as in this case, and then

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always

A VIEW OF THE SOUTH END OF THE PRINCE OF WALES'S CHINESE DRAWING ROOM.

Pl. 31.



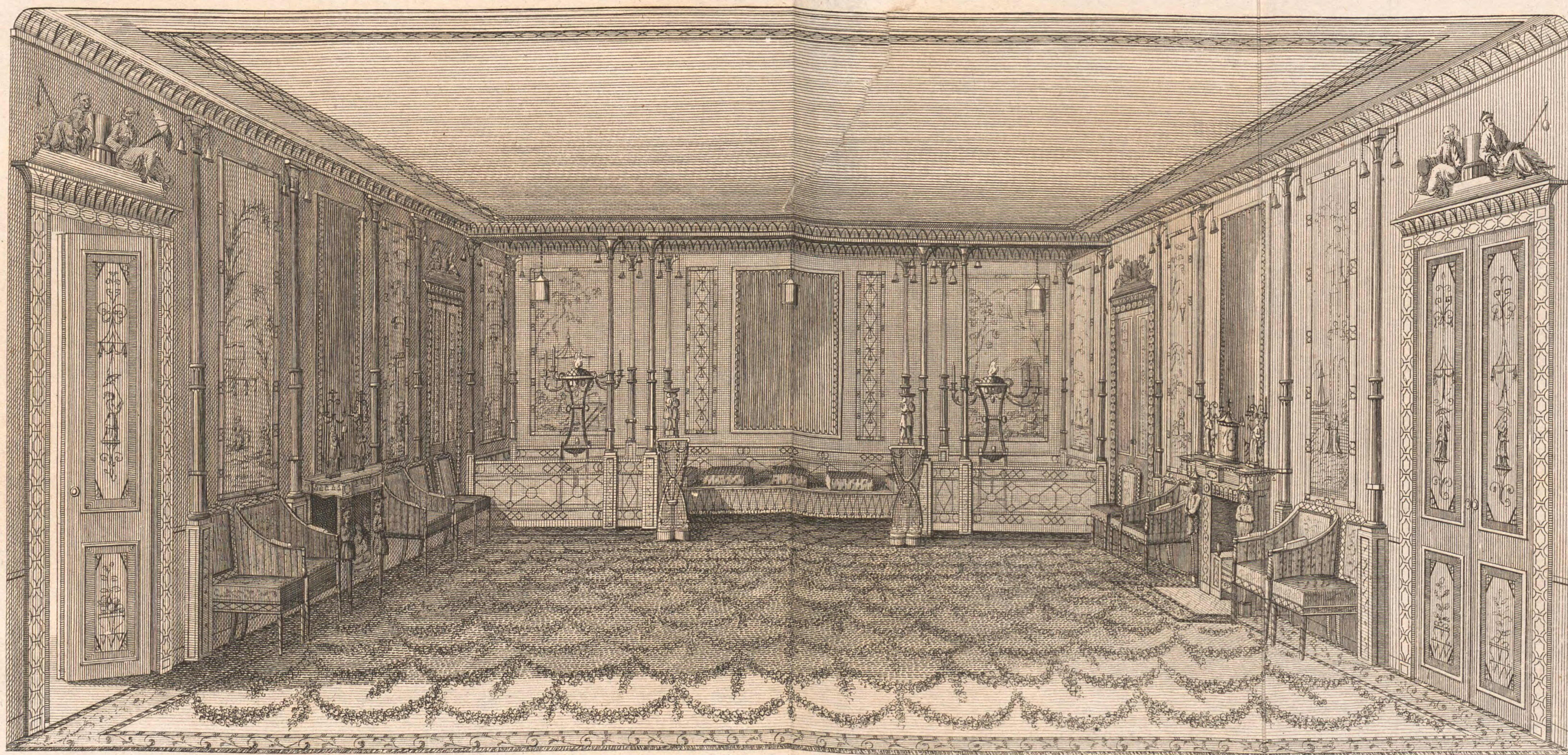
T. Sheraton del.

J. Barlow sculp.

Published as the Act directs, by T. Sheraton Oct. 6th 1793.

A VIEW OF THE PRINCE OF WALES'S CHINESE DRAWING ROOM.

Pl. 32.



T. Sheraton delin.

J. Barlow sculp.

Published as the Act directs, by T. Sheraton Nov. 1st 1793.

always as long at the ends as on the front, and that therefore they form a square block; wherefore take $4f$, and place it from f to g , and from g to b , the end bracket will be the diagonal of a square, whose side is $4f$; produce the line $g b$, which will cut the horizon at D ; the distance, as the line on the leg of the gouty stool, passes to the distance which is out of the plate. Lastly; from D draw lines forward through r and 10 , or any other part, till they cut the front line, as at $t w$, by which will be discovered the proportion that the ends bear with the front, and how much the lower part projects before the bookcase. Now if there be a scale of the front already to the design, then the whole can be determined; for by taking the compasses extended to a foot, and repeating it on the perpendicular line from a to l , the height of the doors are known, and by the same rule the height of the pediment from l to m . Then if the same compass be applied from f to w , the depth of the lower part, it will be found vastly out of proportion with the front, which I have done on purpose, to shew that by a comparison of this sort the errors of a design in point of perspective may be discovered. If, however, there be no scale to the design, then it will be necessary to assign a certain portion for a foot, as near as we can judge, by considering the common length of a bracket, from f to 4 , which in general is about four and a half or four inches, which repeated three times, finds a foot; as in this case, and then

An Account of the PLATES in the APPENDIX,
and the Pages they face.

PLATES.

1.	The Elliptic Bed	Faces Page 6
2.	The Duchesse	ibid.
3.	Library Cafe	8
4.	Pier Tables	ibid.
5.	Library Steps	12
6.	Drawing Room Chairs	ibid.
7.	Bidet Dressing Table	ibid.
8.	A Wardrobe	14
9.	A Bed	16
10.	A Sofa and Conversation Chairs	
11.	Card Tables	20
12.	Library Table	ibid.
13.	Fire Screens	ibid.
14.	A Cabinet	22
15.	Dressing Chests	26
16.	A Cabinet	ibid.
17.	Horfe Dressing Glaffes	ibid.
18.	Chaise Longues	ibid.
19.	The English State-Bed	40
20.	Dressing Commode and Table	ibid.
21.	Side-Board Table, with Vase Knife-cases	42
22.	Library Step, and Chamber Horfe	44
23.	Corner Night Tables	46
24.	Plan, Section, and View of a Pulpit	48
25.	Painted Chair Backs	ibid.
26.	Ladies' Work Tables	50
27.	Book-case Doors	ibid.
28.	Back for painted Chairs	ibid.
29.	Clockcases	ibid.
30.	A Drawing Table	ibid.
30.	A Gouty Stool and Sundries	ibid.
31.	A Section	52
32.	A View of the Prince of Wales's Drawing Room	ibid.

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Sheraton, Thomas

The Cabinet-Maker And Upholsterer's Drawing-Book In Three Parts

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London 1793

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